

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3628.

SATURDAY, MAY 8, 1897.

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ROYAL SOCIETY OF PAINTERS in WATER COLOURS, 54, Pall Mall East, S.W.—120th EXHIBITION NOW OPEN. Admission 1s. 10 to 6.
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The ANNIVERSARY DINNER will take place at the WHITEHALL ROOMS, HOTEL METROPOLE, on SATURDAY, May 8, at half-past 6 o'clock. The Right Reverend the LORD BISHOP of LONDON in the Chair. Dinner tickets, including Wines, One Guinea.
Donations will be received and thankfully acknowledged by ALFRED WATERHOUSE, R.A., Treasurer.
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19, St. James's-street, S.W.

ROYAL GEOGRAPHICAL SOCIETY.

The ANNIVERSARY MEETING will be held (by permission of the Senate) in the HALL of the UNIVERSITY of LONDON, Burlington-gardens, W., on MONDAY, May 17, at 2.30 p.m.
Sir CLEMENTS R. MARKHAM, K.C.B. F.R.S., President, in the Chair.
During the Meeting the Council and Officers will be elected for the ensuing year. The Annual Report of the Council will be read. The President will give his Address, and the Gold Medals and other Awards of the Society will be presented.
The ANNUAL DINNER of the Society will be held on the evening of the Anniversary Meeting at the HOTEL METROPOLE, Whitehall Rooms, Whitehall-place, at 7.30 p.m. Dinner charge, 1l. 1s. Friends of Fellows are admissible to the Dinner.

SUMMER SCHOOL of the LIBRARY ASSOCIATION.

The FIFTH SESSION will COMMENCE on MONDAY EVENING, May 31, with a Reception at 7.30 p.m., in the Rooms of the Association, at 20, Hanover-square, W., and will be continued during the week. Prizes will be offered for competition. Intending Students should send in their names without delay to the undersigned, from whom further information may be obtained. All communications should be accompanied by a stamped address on envelope.
HENRY D. ROBERTS, Hon. Sec.
St. Saviour's Public Library, 44, Southwark Bridge-road, S.E.

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The Conference will be held (by the kind permission of the Right Hon. the Lord Mayor and Corporation) in the COUNCIL CHAMBER, GUILDHALL, LONDON, on JULY 13, 14, 15, and 16, 1897, and will be attended by the representatives of the principal libraries throughout the world. Papers will be read on appropriate subjects, and some time will be devoted to open Discussions. All persons interested in the extension of the library movement or in the management of libraries are cordially invited to join the Conference. The Lord Mayor has invited the members of the Conference to a Conversation in the Mansion House on the evening of July 13.
An Exhibition of Library Appliances will be an important feature of the Conference. Intending exhibitors should communicate with the Hon. Secretary of the Exhibition Committee, Thomas Mason, Esq., 115, St. Martin's-lane, W.C. The Subscription, One Guinea, entitles Members to receive the Proceedings and Write Publications gratis, and to attend all meetings and social gatherings. Applications for membership should be sent at once to the Hon. SECRETARY.

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The Governors of McGill University are prepared to receive applications for appointment to the newly founded PROFESSORSHIP of ZOOLOGY. Salary \$2,500 per annum.—Candidates from Great Britain are requested to forward applications, with any testimonials and references they may desire to submit, on or before June 15, addressed PRINCIPAL, Office of the High Commissioner for Canada, 17, Victoria-street, Westminster.

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A FURTHER PORTION of the Famous Collection of Manuscripts and Autographs of the late Sir THOMAS PHILLIPS, Bart., F.R.S., &c.

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In vol. xlviii. we notice that Mr. Macdonald deals rather tenderly with John Rendle, the author of 'The History of Tiberius.' He may have acquired some reputation at the beginning of the century; but his book is poor stuff, and its speculations are absurd. The two Rennies, George and Sir John, have been entrusted to Mr. Prosser, who might have said something about their designs of machinery for the Bombay and other mints. Mr. Courtney gives, under Frederic Reynolds, one version of the story of Sheridan's complimenting the dog which appeared in his play 'The Caravan' at the expense of the dramatist. There is another which visits the sarcasm on Dignum, the actor: "You ill, my good fellow? You terrified me; I thought you were going to say the dog was taken ill." We are glad to see that an ambiguous sentence in Mr. Norman Moore's article on Sir John Russell Reynolds has been amended in the next volume. It certainly reads as if Reynolds had taken part with Dr. Marshall Hall in an unprofessional agreement for the transference of patients. Mr. Cosmo Monkhouse writes fully and ably about Sir Joshua Reynolds, though, to our taste, the 'Lord Heathfield' in the National Gallery is not the painter's noblest heroic portrait. Mr. Leslie Stephen contributes a lucid account of David Ricardo's position

as an economist. But cannot the theory of rent be traced further back than Malthus or West, namely, to Dr. James Anderson? Mr. Lee, in an admirable article on Lady Rich, questions whether Sidney's "poetic expressions are consistent with the maintenance of innocent relations" between him and that much eulogized dame. We fear that they leave mighty little room for doubt. Mr. T. A. Archer has acquitted himself most creditably in dealing with the turbulent career of Richard Cœur-de-Lion. "A splendid savage" is the right estimate, no doubt; but the fact that his rebellion against Henry II. was sanctioned by his mother and brothers can hardly be held as a valid excuse, even when medieval times are concerned. Mr. Tait struggles hard to do justice to Richard II., and on the whole succeeds. But did the king possess "a capacity for sustained action"? He could remember injuries; otherwise he appears to have been a creature of impulse. Richard III. has fallen to the highly competent hands of Mr. Gairdner, and with excellent results. We note, however, that Mr. Gairdner now seems to attribute to the Duke of Gloucester the murder of Edward, Prince of Wales, after Tewkesbury. In his 'Lancaster and York' he advanced the reasonable plea that possibly "when Richard in after years horrified the world by a crime still more revolting, a number of earlier deeds of violence were attributed to him of which he was really guiltless." The same argument applies to the death of Henry VI., from which Edward IV. necessarily profited far more than his younger brother. That worthy person Henry Richard is decidedly overweighted with four columns of indiscriminating praise. Mr. Leslie Stephen in his excellent criticism of Samuel Richardson might have alluded to the undoubted indebtedness in central idea of Richardson's 'Clarissa' to Rowe's 'Fair Penitent.' Mr. Cosmo Monkhouse might possibly have traced the present abodes of some of George Richmond's portraits; that of Bishop Selwyn, for example, is at St. John's College, Cambridge. Leitch Ritchie is rather oddly described as a novelist. He was emphatically an all-round man of letters. We do not exactly understand why two Ritsons, who bore no relationship to him, are placed at the end of Mr. Lee's article on Ritson the antiquary. Under Charles Rivington, the publisher, his partnership with Osborne is never definitely stated by Mr. Tedder. Mr. Armstrong's account of David Roberts is silent as to his illustrations of Bulwer's 'Pilgrims of the Rhine.' As precise statement is cultivated in the 'Dictionary' we might have expected that Mr. Leslie Stephen would allude to George Croom Robertson's co-operation with Prof. Bain in the editing of Grote's 'Aristotle.' Similarly Mr. Joseph Knight might have included under T. W. Robertson, the dramatist, his contributions to *Fun* under H. J. Byron's editorship. Mr. Secombe, on the other hand, is rather too dogmatic on Robertson the historian's influence as Moderator of the General Assembly of the Church of Scotland. It is hardly true to say that through his policy "peace and unity were preserved until a new principle was established" in 1834—unity, perhaps, but not peace.

Mr. Russell Barker's article on Frederick John Robinson, Viscount Goderich, afterwards Lord Ripon, which is to be found early in vol. xlix., is put together rather clumsily. The Croker Papers have not been consulted, as they should have been, for the circumstances of his Premiership, nor the Greville Journals for his respectable tenure of office under Sir Robert Peel. An obvious slip, not due to Mr. Barker — the break-up of "the Melbourne ministry," instead of the Grey ministry, over the Irish Church question—has been corrected in the next volume. But the present Lord Ripon has served not as "Governor-General," but Viceroy of India. Among the sons of Admiral Hercules Robinson, Sir W. C. F. Robinson, the late Governor of Western Australia, should have been included. "Perdita" Robinson, according to Mr. Knight, "is said," in her later years, "to have taken part, under various signatures, in the Della Cruscan literature." There can be no doubt about that. One of her poems describes the Seraphim as reduced to silence by Merry's song, and she was gibbeted by Gifford in two brutal lines. Among Sir Boyle Roche's "bulls" which Mr. Dunlop quotes we cannot discover the most celebrated, about the bird being in two places at once. Mr. Secombe, too, has dealt with the late Rev. William Rogers without working in "Hang theology!" Prof. Laughton's study of Lord Rodney is, we need hardly say, thoroughly accurate and authoritative. We miss, however, some allusion to the unfounded claim that has been advanced on Rodney's behalf of having originated the manoeuvre of breaking the line. A more serious omission is that of his election as member for Westminster in 1780. Mr. Courtney's article on Frederic Rogers, Lord Blachford, was presumably written before the appearance of the 'Letters.' Hence it is defective in several respects — Rogers's connexion with the *Times*, for instance, and his settlement of the Church question in the colonies. Mr. Hewins supplies a tame sketch of Prof. Thorold Rogers, some of whose epigrams are quite worth preserving. Dr. Garnett gossips pleasantly enough about Samuel Rogers, but he greatly overestimates his personal worth, without sufficiently emphasizing, perhaps, his importance as connecting the age of Dickens with that of Byron. A weak little article on Lord Rolle, by Mr. Rigg, does not contain the familiar incident of his stumbling on the steps of the throne at the Queen's coronation. Mr. Hamilton should have alluded to some of Lord Romilly's most celebrated decisions such as that in the leading case of *Edwards v. Edwards*. Mr. Walter Armstrong's article on George Romney is one of the soundest contributions to this volume. But why write about "the mysterious Pamela Sims"? Pamela's parentage, thanks to Mr. Austin Dobson, is no secret now; and few among her contemporaries really doubted that she was the child of the Duke of Orleans and Madame de Genlis. Dr. Garnett's notices of the Rossettis are admirable, so far as they go, but there are one or two minor omissions. Christina's 'Short Studies of the Benedicite' are unmentioned; and so is Maria Francesca's translation of the Italian ode on the death of Lady G. Talbot—a most

interesting effort. As for Dante Gabriel, Dr. Garnett treats his literary side more adequately than the artistic. His water-colour 'The Passover,' now in the Taylorian Museum at Oxford, and the two glass paintings and the altar panels at St. Martin's, Scarborough, are achievements worth noticing. In accounting for Rowley's share in various plays Mr. Secombe pays rather too much attention to Mr. Fleay's opinions. The attempt to deprive Webster of all share in 'A Cure for a Cuckold' is more ingenious than convincing. Mr. Firth has produced a most scholarly article on the difficult subject of Prince Rupert. The only fault we have to find with it is a certain reluctance to come to definite conclusions about Rupert's failures as a naval commander. Prof. Laughton deals but ineffectively with the political career of Edward Russell, Earl of Orford. He was implicated, for one thing, in Fenwick's conspiracy, and, for another, his administration of the navy escaped censure by only a single vote. Prof. Laughton does not seem to be aware that Orford held the double appointment of First Lord of the Admiralty and Treasurer of the Navy, a combination obviously detrimental to the public service. John, Earl Russell, has secured in Mr. Fraser Rae a most capable biographer in brief. His Foreign Secretaryship under Lord Palmerston, with its "rich harvest of autumnal indiscretions," as Mr. Disraeli called it, is, however, slurred over rather disappointingly. We find not a word of his refusal to entertain Napoleon III.'s proposal for the summoning of a congress to reconsider the treaties of 1815, though it had not a little to do with the disinclination of France later on to intervene on behalf of the Danes. And somebody—presumably the editor—is to blame for the omission of Lord John's brother, the seventh Duke of Bedford, whose opinion was held in high regard by Whig Cabinets, and of whom Greville has left an elaborate portrait.

In vol. 1, under the Ruthvens—the Earl and Master of Gowrie—Mr. Henderson investigates that most mysterious affair the Gowrie conspiracy. We agree with him that to exculpate Gowrie is not necessarily to inculcate King James. But surely the strongest argument against the king's having visited Perth to effect the assassination of the earl or his brother is his deficiency in personal courage. We always thought that sculpture was an art, but Mr. Lionel Cust talks of Rysbrack as retiring from business. A small omission at the beginning of the S's is Sabert, King of the East Saxons, and nephew of Ethelbert of Kent. Dr. Garnett asserts that Charles Sackville, Earl of Dorset, took no part in public affairs under William III. This is not quite correct; he was prominent during the debates on Fenwick's attainder. Mr. Warwick Wroth should have included among his authorities on John Sadleir the swindler Mr. D. Morier Evans's 'Facts, Frauds, and Failures,' which furnishes the most accessible account of him. And that reminds us: are not two other scoundrels, Roupell, and Redpath, the man who defrauded the Great Northern Railway, dead by this time? If so, the 'Dictionary' has overlooked them. Except for passing

an irritating "Windham" for Wyndham (p. 135, col. 2), Mr. Leslie Stephen is to be congratulated on a most masterly study of Henry Saint John, Viscount Bolingbroke. We are heartily glad that he has disposed of the myths that have gathered round Bolingbroke's second retirement to France. Mr. Lee has acquitted himself well with the career of George Augustus Sala, which is out of his usual line. He does not seem to know, however, that much of Sala's apparent facility was due to laboriously kept commonplace books. Mr. Lyon should have given a reference to Dr. Johnson's last letter to Nichols under Sale the Orientalist, since it contains some exact information about his collaboration in the 'Universal History.' Col. Vetch appears to judge rather harshly Sir Robert Sale's decision in the first Afghan war not to advance on Kabul and so come to Elphinstone's rescue. The question of provisions was all-important with Sale, nor is there any reason to question his statement as to the insufficiency of his ammunition. The Rev. W. H. Hutton treats Archbishop Sancroft with a sympathy that never runs to partisanship; but a sentence or two as to the guiding principles of the archbishop's churchmanship would have made the article more intelligible. He was really consistent in his resistance both to James and William. Mr. Bagwell might have included Mr. C. T. Wilson's 'James II. and the Duke of Berwick' among the authorities on Patrick Sarsfield. A well-balanced criticism of Richard Savage, by Mr. Irving Carlyle, disposes conclusively of the Rivers parentage; his supposed identity with the Thales of Johnson's 'London' was, however, worth demolishing as well. George Savile, Marquis of Halifax, gets his full deserts from Mr. Secombe; the article, indeed, is one of the most striking in the volume. The fundamentally republican spirit of Halifax's writings might have been insisted upon. Mr. Courtney should have referred to Sir Luke Schaub's services in the detection of the Atterbury plot. Finally, is not Mr. Selater-Booth, afterwards Lord Basing, to be remembered as the minister at whose expense Lord Randolph Churchill first made a name in the House of Commons?

The Book of the Dry Fly. By G. A. B. Dewar. (Lawrence & Bullen.)

EXCEPT to trout anglers the title of this book must be full of mystery. It refers to the latest development of fly-fishing, which finds much favour with some as being the most scientific, and pleases young and active anglers, while elderly men for the most part cling to the lazy, but pleasant mode of using the wet fly as has been done from time immemorial. The dry-fly angler fishes with only one fly, and, having first noticed a good trout rising repeatedly in the same situation, endeavours to get as close to it as he conveniently can by crawling, hiding, and the like. Then he tries to drop his line as lightly as the traditional snow-flake just above the trout, so that it may float gently down to the fish. If this is skilfully done the trout may (or it may not) rise and take it. Generally speaking, however, the process is much more lengthy. The fly

may stick on a bough above or a tuft of grass behind; the trout may distrust it and let it float on, or it may get wet and sink. This leads to troublesome work. It has to be dried again with extreme care, first, perhaps, in a handkerchief, then by flicking it lightly through the air, finally by dipping it in a bottle of paraffin, which for a time renders it buoyant. At length another attempt is made—again, it may be, with the same ill luck. Thus a man may literally besiege one trout for an hour or more, when it is evident that the style of angling approaches the old "dully sluggardized" style of worm-fishing, inasmuch as the fisherman cannot leave his position, which may be exceedingly constrained. At length, with good fortune as his ally, he may take late at night two or three brace home, but they will naturally be fine trout, for he would not waste his time in laying siege to smaller fish so laboriously.

In old days men were every now and then dry-fly fishers without knowing it, but the mystery has been systematized of late years. It is evident that many rivers and lochs are unsuited to its practice altogether. On the other hand, on such rivers as the Test, the Dove, the Derbyshire Wye, and other Midland streams, its use answers excellently to the angler's hopes. A plain man would perhaps decide that dry-fly fishing is more scientific, but ordinary old-fashioned fly-fishing infinitely more pleasant, and this may be said without prejudice to Mr. Dewar's book, which is carefully written and assiduously endeavours to teach the neophyte even the smallest points connected with the practice of this art. Rod, fly, action, choice of localities, all are made abundantly plain, and Mr. Dewar almost persuades the most inveterate disciple of the old style to become a dry-fly fisher, and than this no higher praise can be bestowed. The Marquis of Granby has supplied a preface, and Mr. J. E. Booth contributes a chapter on dry-fly fishing in Derbyshire; but they add nothing to the author's own maxims. Few treatises have as yet been written on this branch of angling. Mr. J. M. Halford has done more than almost any living authority to inculcate and popularize the practice, and with his book and the present volume on his shelves the angler may be confident that he possesses all the aid towards this style of angling that literature can offer.

Mr. Dewar begins by considering the reason for dry-fly fishing, and he thinks the best time from May onwards through the summer. It is of great importance not to be hurried in dry-fly fishing; indeed, it is delightful to a busy man to remark what an abundance of spare time apparently falls to the lot of its professor. The very difficulties of the art form its charm. Let a windless day be chosen, and

"provided you can get the dry fly neatly to the trout, and provided the trout is feeding, you need not greatly concern yourself as to whether the light is dull or dazzling, as to whether the wind is east, north, south, or west."

The angler will note how this contradicts current belief, and even Mr. Dewar excepts days when a heavy, sad-coloured atmosphere prevails—days which Scotch gillies shake their heads at, and "dinna like." The aim of the dry-fly fisher is to secure large fish; but

Mr. Dewar's condemnation is surely a little summary when he speaks of "a number of sprats which only a snob keeps." If the size of takable fish is not laid down by fast rules, it is not ungentlemanly for an angler to keep the smaller fish he captures if he cares to do so. Some of the best paragraphs in the book teach how to fish "backwaters"; while the mysteries of "tailing," "bulging," and "smutting" fish are carefully treated and at some length. He describes in the steel rod with the line running through a small cavity inside it what seems a useful implement, though something of a novelty.

This will give some idea of the topics handled by Mr. Dewar. A whole chapter is devoted to "dibbing with the dry fly," hardly a pleasant mode of fishing. When a trout has been discovered feeding under closely overhanging boughs where it is impossible to throw a fly in the orthodox manner, the angler is bidden to crawl in as close to the fish as he can without being discovered. A very short line must now be used, say a foot of gut, which is usually the most that can conveniently be managed:—

"The rod has to be gently slid above, or beneath, or amongst, as the case may be, the herbage and bushes, till the top is over the trout. Then the rod is slowly lowered till the fly alights on the water. Sometimes the trout will wait for the fly in the orthodox manner, and suck it in quietly as it passes over his nose. At other times he will come to meet it impatient of the least delay, and in not a few cases I have known a good trout simply rush to his destruction, causing quite a commotion in the shallow water."

The angler's interest is much increased by his being generally able to see the procedure of the trout in this style of fishing. But it must involve many discomforts, the old-fashioned angler will think—wet, insects, heat, and a cramped posture.

Some of Mr. Dewar's maxims are valuable. Thus he tells his readers that when a thick mist rises from the water at nightfall fish at once cease rising, and he advises them only to use fancy flies when imitations of nature are of no avail. An interesting comparison is made, too, between the number of fish caught in the Test in the early part of the century by Col. Hawker and the bags of the present day. Nor is piscine psychology forgotten, as when Mr. Dewar discusses the problem whether fish gradually become "educated" through their own intelligence or by transmission from a long succession of ancestors which have been much harassed with artificial flies. Most men will agree with Prof. Romanes and Sir Herbert Maxwell that this singularly developed caution in many trout is wholly due to their own observation; but philosophical anglers can find few problems on which it is so pleasant to accumulate observations at the water-side.

These remarks will give a fair notion of the intention of Mr. Dewar's book. It is one of those delightful books which are best perused out of doors in the shade or during the mid-day halt by a trout stream. It is beautified by an etching of the head-waters of the Lea near Hatfield by Mr. Lewis Cohen, and by some admirable coloured plates, not only of artificial flies, but also of their living prototypes, to which no higher praise can be

awarded than to say that they are worthy to be placed on the same shelf with Ronalds's 'Fly-fisher's Entomology.'

Philip and Alexander of Macedon. By D. G. Hogarth. (Murray.)

THERE is no living scholar whose contributions to ancient history are more welcome than those of Mr. Hogarth. He combines ease and learning, grace and erudition, in the presentment of his facts; he knows the value of personal inspection of sites; he can estimate the small value of mere commentators and mere students in comparison with travellers and explorers.

The subject he has chosen for his new volume is one of the most fascinating in all ancient history. Alexander's figure looms across the intervening centuries huge and dim through all the mists of fable and romance, and yet he has received—perhaps on account of his vastness—but scanty treatment from modern English scholars. Still less has he been handled in connexion with his great predecessor Philip. He was so eminently the starting-point of a new era that his sonship from Ammon seemed but a mythical expression of an historical fact. The empirical cause, to speak with Kant, of the great effect was human; the intelligible cause was divine. And consequently Grote was as little able to appreciate the supernatural close as the supernatural beginnings of Greek history.

But Mr. Hogarth well comprehends the passage from the talent of Philip to the genius of Alexander, or, if you will, from the genius of Philip to the inspiration of Alexander; and if the scholar cannot but quarrel here and there with his judgment in detail, there is a great body of acute observation, just inference, and picturesque narrative in this fascinating volume. Particularly good, for example, is his sketch of the policy of Demosthenes and of Athens in the conflict with Philip. He has taken up the moderate and practical standpoint which has gradually pervaded English criticism regarding this question for the last twenty-five years, in contrast to the learned but enthusiastic lucubrations of Schäfer and his school. He knows well that the patriot-knave is a type as real in ancient as in modern Greece; he knows how to admire the real patriotism, he knows how to censure the not less real knavery.

This excellent part of the book reconciles the reader with Mr. Hogarth's judgment after the rude shock received from the not very necessary digression upon Thebes, in the course of which he is told that "the Cadmeian characteristics are those of a conquering people of the East; both in war and peace they foreshadow those of the Ottoman Turk"! Whatever their prehistoric origin, Boeotia from Hesiod to Plutarch represents a Greek type not so much lower than the average Greek type as the Attic type was above it. One is tempted, in the face of such a judgment, not to take Mr. Hogarth quite seriously, and to suspect that his object is sometimes rather to surprise than to instruct. Indeed, it is to be feared that the facility and brilliancy of his style run away with him occasionally, and that in his horror of dullness he falls into the snares of petulance and

of paradox. There are moments when he seems desirous of breaking down the barrier between history and journalism, and when he bustles and disconcerts the sober reader with both his want and his excess of dignity. Here is an example of the former. Alexander contracts an illness, "from which he was hard put to it to recover," and immediately after "the back of the revolt was broken finally." This is quite clear, but is it good enough for the subject and the writer? Here is an example of the latter: "Because his empire in no part, but the Indian, reverted to what it had been before him, he himself put on instant immortality as the political god of his legacy of kingdoms from the Oxus to the Nile." Is this clear? "They suffered sorely if the sea was kept for long together, for the boats were crank, needing frequently to be overhauled." Why should a boat because it is crank need frequent overhauling? It is, we know, subject to frequent upsetting. But these are trifles, nor would they be worth mentioning in any author of a lower calibre than Mr. Hogarth.

Turning to the substance of his book, we have nothing but admiration for the clear and convincing way in which he sketches the characters and the work of the two great kings. But in his next edition he might add some important traits to complete the picture. Although he has made a long and careful study of the composition of the Macedonian army, he is singularly meagre on the strategy, still more on the tactics, by which this army was led to victory. It is well known that Alexander won his battles with heavy cavalry and by flank attacks. Did Philip ever do so? The story of the battle of Charonea being decided by the cavalry charge of the young Alexander, a boy of sixteen, is more than suspicious. It was the sort of invention that his flatterers would be sure to be guilty of. The remarkable analogy between Alexander's Companions and Cromwell's Ironsides should have been discussed, nor does Mr. Hogarth show any just appreciation of either the skill displayed in the battle of the Granicus or its important results. He regards it as a mere rush of horsemen through the stream, with the king as one of the foremost troopers. A study of Rüstow and Köchly's analysis will show any careful reader that this is but a sorry account. Not only were Alexander's tactics most ably thought out, but the problem to be solved was one of extreme importance. Was Alexander's new force of heavy cavalry (for with Philip it seems to have had no importance) a match for the famous horsemen of the Persians? The Greek cavalry was not. Unless, therefore, he could defeat the Persians with this arm, his success would be impossible.

Questions of strategy are too large for such a notice as this. We turn, therefore, to another point of contrast between the father and the son which was worth putting before readers. We have a genuine document under the name of Philip, his despatch to the Athenians, now to be found among the speeches of Demosthenes. We have also a couple of proclamations by Alexander. The contrast in style is most remarkable. While Philip's letter is up to the high level of the most polished Attic prose (cf. the analysis in Blass's 'Attic Eloquence'),

Alexander's letter to Darius is quite school-boys' Greek. Even if neither of them actually perused his document, the secretary of Philip was evidently chosen with an appreciation of style quite different from that of his son. Philip was therefore no "rude Hellenic" (p. 164), but trained to know the delicacies of Greek prose, and trained, too, among the "Turks of Hellas" at Thebes, far better than was his son at Mieza by Aristotle. The picture drawn by Æschines of Philip's urbanity is surely as trustworthy as the suggestion of Demosthenes that he was a boor, with but a superficial varnish of culture.

Most probably Philip was more nearly a Hellenic than Alexander was, even in his youth, for with Alexander's progress he confessedly drifted away from that type. Yet even so, to speak of a certain sentiment of his as "not amounting to sin" is a phrase we should not have expected from Mr. Hogarth, for is it not doing what he himself cautions us against in very odd language (p. 262)—"a slippery matter, wherein the ethics of a later age are most apt to be substituted for the ethics of contemporaries"?

We will in conclusion present Mr. Hogarth with a few suggestions for his next edition. We know not eight but nine of the special bodyguards, or aides-de-camp (p. 21), for Ptolemy was appointed in place of a certain Demetrius. Antigonus was surely an abler general than Parmenio, and was a man far above the average. Philip did not enter his theatre "under a gateway," which would imply a Roman theatre, and not a Greek, which never had a covered entrance gate. Nor did the pursuers of Philip's murderer "pull him to his feet," which was quite unnecessary. Diodorus says he was just rising after his fall when they smote him. On the destruction of Tyre "the great trading area of the Levant was without focus." Has Mr. Hogarth forgotten Rhodes? Is Hellenistic a proper word? Why not Hellenicism? We have only left ourselves space to commend for patience and sobriety the careful appendix on the chronology of Alexander's life.

The Student's Dictionary of Anglo-Saxon. By Henry Sweet. (Oxford, Clarendon Press.)

DR. SWEET explains in his preface that this work was prepared by him at the request of the Delegates of the Clarendon Press to supply the want of an abridgment of Prof. Toller's still uncompleted edition of Bosworth's dictionary. "With a view to forestalling unauthorized abridgments," he was required to produce the book within a limited time, and he acknowledges that on this account he has been unable to render it as perfect as he would have desired. A scholar of Dr. Sweet's attainments, however, could not possibly content himself with merely epitomizing the Bosworth-Toller dictionary, which, in its earlier part, is notoriously incomplete and inaccurate. He has accordingly made large additions to the vocabulary, and corrected a great multitude of errors. There is no doubt that this 'Student's Dictionary' is by far the most trustworthy dictionary of the language that has yet been published. The only book which can for a moment be brought into

comparison with it is the 'Concise Anglo-Saxon Dictionary,' published by Dr. Clark Hall in 1894; but this, although greatly superior to any earlier work of the kind, unfortunately abounds in spurious words and erroneous forms and renderings, and is altogether on a lower level of workmanship than Dr. Sweet's dictionary.

The feature of this work that is most apparent at first sight is its extraordinary condensation. It contains only 215 pages, while Dr. Clark Hall's dictionary contains 376. This economy of space has been attained partly by the use of ingeniously devised abbreviations, such as "wg." for "with genitive," "waa." for "with double accusative," and so on. For these contrivances we have nothing but praise, as they involve no sacrifice of clearness, and have enabled the author to furnish a much larger amount of syntactical explanation than is ordinarily found in a dictionary of such moderate size. Another mode of saving space that has been adopted is the almost entire omission of references. Unfortunately this has been carried too far. The many words and senses not to be found in any other dictionary render the book indispensable to scholars; but the value of these additions is to some extent lost owing to the absence of any indication of the sources from which they are obtained. The existence of a masculine "eow," a sheep, for instance, is known to us from this dictionary only; the information is of considerable philological interest, but needs to be authenticated. In some cases Dr. Sweet has inserted words either without any explanation at all, or with an explanation which is marked as doubtful. If references had been added, these entries would have had their use; as things are, it is difficult to see why the words might not as well have been omitted altogether. It is to be hoped that the collections from which these words are taken will be made available for the supplement to Prof. Toller's dictionary. In the case of the more important words the absence of references is partly compensated for by the abundance of illustrative quotations, which add greatly to the value of the book. The etymological remarks are rigorously confined to the citation of cognate words in Anglo-Saxon itself and of the proximate source of borrowed words, all mention of cognate forms in other Germanic languages being excluded. A considerable amount of etymological knowledge is, however, conveyed indirectly by the diacritics attached to certain vowels. The correct placing of these marks must have cost the author a great deal of labour, which has been well bestowed. On the whole, Dr. Sweet's sparing introduction of etymology seems to be justifiable. Some scholars may think that the modern English forms of the words ought to have been cited; but young students are oftener hindered than helped in the understanding of Anglo-Saxon literature by the associations of the modern language. In this connexion it may be remarked that Dr. Sweet is the first among Anglo-Saxon lexicographers to adopt the rational principle of never giving an etymological equivalent as a rendering, unless it happens to be the most accurate expression that can be found for the meaning.

There are one or two peculiarities in Dr. Sweet's general method which call for some remark. The adoption of "early West Saxon" spelling in the catchwords has the consequence that a large proportion of words are entered under forms that do not occur at all, or occur very rarely, in the literature; and as few cross-references are given, the student has often to depend on his knowledge of the manner in which certain letters interchange, or to refer to the table of equivalent letters, in order to find a word in the dictionary. Whether Dr. Sweet has carried out his practice of normalization too consistently, and whether he should have given more cross-references, are questions which only long experience in using the book can decide. It is not likely, however, that the method followed will cause any great difficulty to students who have worked their way through Dr. Sweet's own 'Reader.' To give a cross-reference whenever a *y* is used for *ie* or *i* would, of course, require a great deal of additional space, and it is not a good thing to accustom a learner to be too dependent on assistance of this kind. The two regular deviations from alphabetical order that are mentioned in the preface—the grouping of compounds under their first element, and the placing of the words with the prefix *ge-* after the simple words from which they are formed—are entirely commendable; but Dr. Sweet omits to call attention to a third peculiarity of his arrangement, which may at first give some trouble. The endings of the infinitive, *-n*, *-an*, *-ian*, are treated as non-existent for the purpose of alphabetical sequence, so that *tyn* comes before *tydran*, and *ascian* before *ascacan*. The rule has some exceptions in the case of verbs of nominal derivation; *wileumian*, for example, follows *wileuma*. There may be some good reason which we have not discovered for this departure from the usual practice of dictionaries, and when it is once understood it will cause no embarrassment; but it ought surely to have been explained beforehand.

The first edition of any original dictionary, however great a degree of scholarship and diligence has been employed in its preparation, is almost sure to contain a considerable number of errors. The mistakes which we have been able to discover in Dr. Sweet's work are, however, surprisingly few. The sense of "medicine" assigned to *lao* has, we believe, been shown by Prof. Napier to be evolved from an abbreviated gloss. The rendering "everlasting" for the plant-name *esfelaste* seems to be a mistaken guess of Cockayne's, based on the accidental similarity of sound. *Fealufor* can hardly be "field-fare"; the Latin words corresponding to it in various glossaries seem to indicate some very different bird. Under *gehpū* there is a cross-reference to *geohpu*, but the word has been omitted in its proper place. The singular of *geleoso* is given as *gelise*, and marked with a star as not extant. It occurs, however, as *gelis* in the 'Epistola Alexandri.' The derivation of *geol*, *geohhol* (Yule), from the Latin *Julius* seems quite impossible for several reasons. The word *forwened* (*insolens*), which is in this as in all other dictionaries marked with a long vowel, should, we think, be read *forwēned*, and connected with *wenian* instead of with *wēn*.

The connexion of *abers* (along) with *āberan* can hardly be maintained in the face of the Old Frisian form, which Van Helten seems to have explained satisfactorily. The assumption of an unrecorded "*gyrle*, maiden" (= girl?), to explain the gloss "*gyrlgyden*, Vesta," seems to be without justification. We suspect that *Vesta* was connected by pseudo-etymology with *vestire*, and that the first element is to be referred to *gierla*, clothing. *Foxesglofe*, foxglove, should probably be *foxes glōf*, as the recorded form *foxes glōfa* may very well be plural. There is, we believe, no evidence for the form *forca*, a fork, though it is given in all dictionaries. The recorded form is *force* (feminine). We have noted a few other oversights, but they are still more trivial than those which have been mentioned. Very probably there may be many more points in which Dr. Sweet's work will hereafter be found to admit of improvement; but it is quite safe to say that 'The Student's Dictionary of Anglo-Saxon' is worthy of the distinguished reputation of its author.

NEW NOVELS.

The Dagger and the Cross. By Joseph Hatton. (Hutchinson & Co.)

MR. HATTON'S new novel might be described as the story of Faust and Margarita, where Mephistopheles takes the part of Faust. It is a highly sensational and effective tragedy, and ends in the marriage of Margarita and Valentine, though not before Mephistopheles has deceived the heroine with a mock marriage. The scene is near the Peak of Derbyshire, the time is the first decade of the reign (*de facto*) of Charles II., and the plot is based on the visit of a party of Venetians to the Derbyshire village of Eyam. The great plague of 1665-6 does much to simplify the situation. As a whole, Mr. Hatton's novel suggests that it has been put together rather for dramatic than literary presentment. If the reader surmounts the initial difficulty of assimilating a group of foreigners with the life of a secluded English village in the seventeenth century, he will find no obstacle to his appreciation of the story. It will take its place among the many historical romances of the day, not, perhaps, as the best among them, but certainly as a painstaking work which often involves brilliant and dramatic situations.

Mr. Blake, of Newmarket. By Edward H. Cooper. (Heinemann.)

THIS is, of course, a story of horse-racing and gambling, and the covers of the single volume are disfigured—intentionally, no doubt—by a bit of coarse, vulgar, offensive illustration, which is eminently appropriate to the subject. The author, though evidently well acquainted with all the sordid details of the life which it is his main purpose to depict, equally evidently has a supreme and praiseworthy contempt for them; he discloses sentiments which are extremely creditable to him; and he displays sometimes a graphic power, occasionally a tenderness, always an appreciation of rural scenery and domestic interest, and, here and there, a refinement of feeling far above the level of the topics with which he is concerned in the main. He describes

the rapid descent to Avernus of his titular hero, Mr. Blake, of Newmarket, a young gentleman who, having inherited a good estate, proceeds to ruin himself after the fashion of the notorious Mr. Benzon, commonly called "the plunger"; and the doings of what is known among the initiated as "the jockey ring," an association of rascals, jockeys and trainers, who are or were—for the gang, if it ever existed, is understood to have been broken up—supposed to decide among themselves by what nefarious means the races in which they may or might be engaged shall or should be won. All this is commonplace enough; but the way in which Mr. Blake accomplishes, or bids fair to accomplish, the admittedly difficult task of retracing his steps and emerging into the upper air is connected with a little episode of true love, to which a similar remark does not apply. So preponderant, however, are the horse-racing and the gambling, that the tale is unlikely to have much attraction for readers who care for none of such things. It is to be regretted, moreover, that the writer, instead of serving up afresh a dish with which we are all familiar, did not think it worth his while to show up the mischief done by the professional bettor, against whom there seems a chance that an Act long unheeded may be at last enforced. You cannot stop betting, say the illogical advocates of the ring; no, and you cannot stop disease; but you can, and you do, take measures against it. You do not say, We cannot stop glanders, so let it have its fling within a certain area; nay, let us facilitate it even, within that circuit.

The Knight's Tale. By F. Emily Phillips. (Blackwood & Sons.)

MISS PHILLIPS has probably in the past been rebuked for diffuseness, and, consequently, in her new story she errs in the other direction. 'The Knight's Tale' has, we should say, been so severely pruned that it is quite difficult to follow the author's exact meaning or to get a clear grasp of her characters in their relation to one another. In the same way her sentences are often concise to a point where they become unintelligible. We quarrel with her further for an obvious effort to substitute a literal translation from the French for her own good English, merely because she writes mainly of French people and lays her plot in Paris. But these criticisms apart, the story is a good one—and they would not be worth making were it otherwise—and full of still better intentions. It is not easy to understand the exact nature of Veronica's feeling for the young Communist, nor where he allows his love for her to dominate that for his cause; while Cosmo Lindsay, though he plays an important part, remains to the end an enigma. None the less is the picture of Paris during the Commune, of her utter demoralization after the siege, admirably presented to us. Veronica's rescue of her lover claims our absorbed attention, and an excellent point is made in her defence of him to his party at the sacrifice of her personal reputation. There is scarcely a pleasant person in the book, yet it is interesting, occasionally thrilling, and we close it with the hope that the author will eventually do herself fuller justice.

A Pot of Honey. By Susan Christian. (Fisher Unwin.)

WITH more literary skill and less study of Mr. George Meredith in his more cryptic moods, 'A Pot of Honey' would be a good novel. It is difficult to say as much as this in favour of a book when its faults are so numerous and obvious; but the reader's view will be favourably affected by some excellent chapters towards the end of the volume, where the scene is laid in Malta. It would have been easy, and much to the advantage of the volume, to avoid such phrases as a "gratulatory publisher," "the air of being inevitably like a nice mother," "public-houses were numerous gorgeous"; and such a verbal puzzle as this, "The hardest virtue she practised was, perhaps, a humble toleration for his smiling tolerance of her sometimes fantastic evasion of social duties." With all its disadvantages, the book is the outcome of a clever mind.

Broken Away. By Beatrice Ethel Grimshaw (Lane.)

IT is not easy to write a novel which deals with so-called great novelists and their works. Mr. Henry James has done so successfully in his 'Lesson of the Master,' but B. E. Grimshaw's story cannot be strongly commended. She deals with two would-be eminent writers, of one of whom it is said "there was a nasty little twist" in his character, and he is shortly afterwards found to be suffering from homicidal mania. The reader is inclined to smile when he is told that "a handsome woman is a handsome woman always, unless that fatal enemy of beauty, accumulating flesh, steps in." The book is the result of a painstaking effort, and contains some very good passages; but it is not very interesting or attractive.

In a Country Town. By Honor Perceval. (Bentley & Son.)

MISS BRUNHILD FAYNE is the subject of this story; and there is sad trouble because she is in two minds on the subject of marriage. She derives much consolation from nursing a child whom she imagines to be the illegitimate offspring of one of her admirers; while another of her friends, a baronet, marries a girl who is afflicted with a painful habit of telling lies. However, the baronet and Miss Fayne arrive at an understanding which is not the least unsatisfactory portion of the story. There is no conspicuous merit in the book; it is best calculated to please young ladies who are not yet "out." Its moral lessons are quite obvious and unexceptionable.

The Kestyns of Cather Castle. By Robey F. Eldridge. (Digby, Long & Co.)

THIS is a tale of youth and love, but there is neither laugh nor smile from gloomy cover to gloomy cover. The shadows of fate hang black round the ill-omened family of Kestyn; portents, and omens, and prophecies all conspire to its undoing. It is a very, very long book, all written with the heart's blood, and with the sad result that it is wearisome and fatiguing. Not that there are not good ideas in it—there are many; but the writer does not know how to write a novel—does not even appear to know that there is an art of storytelling. It is a long,

diffuse, badly written tale, without construction of any sort, without charm, without light and shadow. Yet these gloomy Kestyns have a certain life and personality. The wretched Netta is far from being a badly conceived character, and in the hands of a master this hag-ridden, unhappy girl might have appeared a fine creation. But in these days it is rare to find a tale told so drearily, and we fear that few will be the high-couraged readers who will follow the family of Kestyn through 510 closely printed pages. Yet the book is not common; it shows no facility, but it has something in it; only we question whether the thoughtfulness and observation which make that something are wisely spent in writing tales. Books such as this drain the vitality of the writer, and only when he has genius can they bring him any compensation. Worse books may have success; this and its like are doomed to failure, for such merits as they have are buried under a mountain of cumbrous verbosity, and the thought, care, industry, and perseverance lavished on them could hardly be less profitably employed. 'The Kestyns of Cather Castle' is the strongest argument we have met in favour of a school of fiction. It is grievous to feel how utterly and completely it has failed through the author's ignorance of the first principles of his craft.

EDUCATIONAL LITERATURE.

IN *The Foundations of Success: a Plea for Rational Education* (Philip & Son) Mr. S. de Brath shows that he has carefully studied the varying successes achieved by our nation and others in the struggle for commercial existence and progress. "A successful nation," he tells us, "is made up of successful units"; it follows, therefore, that the nation which produces the largest proportion of really successful units will in the long run gain and retain the greatest prosperity. But the production of successful units in any nation depends upon the system of national education; and the consideration of national education and the endeavour to find a scientific foundation for it have resulted in the publication of this volume, which is issued at an opportune moment, and which will be read with interest and profit by all whose thoughts are occupied with the physical, intellectual, and moral training and equipment of the youth of our time. It may be that some will object to Mr. de Brath's teaching as resting on a basis almost entirely physical and material. But for our own part we think that in showing that sound and serviceable education must harmonize with what, for lack of a better term, we call natural law, the author indicates a foundation on which teaching can securely rest. Education is shown to be (and it is interesting to see how this accords with the derivation of the word) "the provision of such an environment as will favour the ethical process in the fullest application of that term." Mr. de Brath rapidly sketches the general forward movement of the human race, and tells us that as "it is environment that has produced variations in the past, as it is to it that the horticulturist and the stock-breeder look to produce those at which they aim; so to it, and not to mere didactics, must the educator look for his results also." To environment we are to look for the development of character and of intellect. The individuals in a successful nation must be highly developed in both; but in the rivalries between nations, character is of the two perhaps the more valuable. Both character and intellect will be stunted if the body is subjected during childhood and youth to conditions in which the laws

of nutrition and growth are unheeded. Personal hygiene and the priceless value of a healthy habit of body are insisted on; consideration of manliness and health in our schools leads Mr. de Brath to speak in sad seriousness of the terrible effects of ill-regulated, unchecked bodily appetites. From the department of education which is mainly hygienic, physical, and incidentally moral, the author turns to purely mental education. He treats of the unended and seemingly unending contention between Formalists and Realists; divides the subjects of education into two groups, one pertaining to the life of man, the other to the life of nature; and shows not only that both groups are indispensable in a scheme of liberal education, but that there is time for both in ordinary school life. Interesting specimen-schemes of the occupation of a typical school day and of the arrangement of subjects in a typical day's work are supplied, and much useful and suggestive matter is added concerning method and kindred topics. The volume closes with a practical proposal which Mr. de Brath is willing "to take a share in carrying out." He proposes to form an association for starting and conducting a school in which boys shall be educated (at a reasonable cost) in accordance with the principles stated and explained in his work.

The scope of Messrs. Cox and Macdonald's suggestions in *Practical School Method* (Blackie & Son) embraces the curriculum of the majority of our public elementary schools—obligatory subjects, class subjects, object lessons, music, drill, and suitable occupations. Specific subjects are not treated, except incidentally. Most of the chapters are the outcome of experience and observation in the school and class room, and will be studied with advantage by the young teacher or pupil-teacher. But the first two, devoted respectively to the consideration of the "child" and the "teacher," seem to be of less value, as they take the reader into the rarefied atmosphere of pedagogy, so dear to the heart of the certificated teacher. On the first page of the work we are brought to bay as it were by the conundrum, "What is education?" The answer is depressing: "Education is the term used to describe the work of the teacher"; but its meagreness is more or less eked out by a cumbrous passage from the report of the Royal Commission on Secondary Education. Perhaps the student will do well to hurry forward to the chapters devoted to practical school management and class teaching. He may, however, note in passing the very sensible remark that "the ideal teacher is wise rather than learned; a man more than a scholar"; and he will regretfully admit that most of the schoolmasters he knows differ greatly from the ideal one. The candidate for a queen's scholarship will learn much from the chapters devoted to "the class" and to "notes of lessons," and he will appreciate the extreme difficulty of writing really accurate notes of lessons, for he will find the authors sometimes falling into error, as when, in outlining a lesson on "the square," they are satisfied with the statement that this figure has four sides of equal length and four corners. The suggestions thrown out for the right teaching of reading, writing, and arithmetic will prove valuable and helpful to the young teacher. It is pleasant to find in the discussion of the practical work of teaching that Messrs. Cox and Macdonald do not approve the present publishers' craze for the foolish and ungainly systems of vertical handwriting which disfigure so many copybooks; they say, "Writing with a slight slope is more graceful, and is done with greater ease and rapidity." There are few (if any) subjects, outside the group of obligatory elementary ones, of greater educational value than object lessons and geography. These subjects and the methods of teaching them are well and thoughtfully treated. Hand and eye training is not yet introduced into the compulsory curriculum of our elementary instruction, but it would be well

for our growing boys and girls if a place could be found for it in all schools, without overburdening the schoolmasters and schoolmistresses whose lives are already in many cases sufficiently laborious. The advantage of this department of school work is pointed out, and hints are supplied for rendering manual training efficient. Every chapter is followed by a number of "Government questions," and one appendix consists of model answers to a queen's scholarship examination paper in school management, so that the book is made as useful as may be to young teachers; and it fulfils its purpose as a practical guide to them, "both in their preparations for examination in school management and practical teaching, and also in the daily routine work of the schoolroom."

TALES OF ADVENTURE.

WHEN *Captain Castle: a Tale of the China Seas*, by Mr. Carlton Dawe (Smith, Elder & Co.), opens, his hero is represented as seeking employment on board one of the merchant steamers sailing from Hongkong. He takes service as second mate on board the *Corea*, commanded by Capt. Castle, who possesses all the qualities of a hardened scoundrel except courage. On shore he posed as a cynical dandy, and on board his ship he proved to be a drunken ruffian. The officers, with the exception of the hero, were sufficiently sycophantic to please him, and over them and his crew he ruled with a rod of iron. To the astonishment of all the ship's company, just before they sailed he introduced to them his newly wedded bride. It is needless to say that this lady was perfectly beautiful, generous, high-souled, and fearless. Having married in haste, she soon found occasion to regret her choice, and the more disgusted she became with her husband, the more she found a congenial companion in the hero. With these materials to hand, and the addition of a cargo of piratical Chinese passengers, there is plainly the making of a very pretty romance, and the ship has not been long at sea when adventures come thick and fast, beginning with a mutiny of the Chinese and various attempts to seize the vessel. At last Mr. Dawe becomes evidently puzzled to know how to clear the stage, and he chooses a short and decisive method for effecting the transformation. Cholera breaks out. First of all the captain's wife dies almost in the hero's arms. The captain follows next, then the engineer and the first mate, leaving only the hero and the second engineer to represent the officers. There is now nothing for it but to take the ship into port, and the adventures being over, a coaster bears down upon her, and safely tows "her into the Port of Samarang." Those who like to sup their fill of horrors will find abundance in this work to satisfy them.

Mr. Opie Read is pre-eminently a man of action, action of an out-of-door stirring character, which in *The Jucklins* (Black), the scene being laid principally in North Carolina, consists largely of shooting, incendiaries, fisticuff encounters, and almost a hanging. In the South human emotions, whether they be of love or hate, are expressed in a primitive and straightforward manner. The two young men mostly concerned are simple and manly, but the one who tells the story has a tendency to the use of stilted language, and they are indeed both at their best when actively employed. The girls, as might be expected from such a virile pen, are less satisfactory. The author presents them to the reader entirely from the exterior. It is in his studies of older folk, and especially of Limuel Jucklin and his wife, that he achieves his greatest success as a portrayer of character. Mr. Jucklin, who swears by the Book "Kiver to kiver," but in the crises of life finds his best support in cockfighting, is only equalled in excellence by the woman who in patient suffering is worthy of the "stock that stood at the stake."

The mutual though undemonstrative devotion of this old couple is touched with rare delicacy, and adds no little to the interest and entertainment of a book which has the further merit of a happy conclusion.

The demand for tales of military adventure is daily increasing, and there seems to be no failure in the supply. The most attractive of such stories are those which are purely military, not mixed up, as are some of Grant's, with stories of second-rate society, and not too long. *Barrack and Battlefield: Tales of the Service at Home and Abroad*, by Mr. W. Wood (Hurst & Blackett), is of this description, and some of his tales are truly stirring, while two or three are really touching. The author evidently understands and sympathizes with soldiers, and his productions will, therefore, be popular among the military, while the human nature in them will make them attractive to civilians. The most pathetic of the stories, 'The Shot of Honour,' relates how a nice young fellow, very good at the theory of his profession, but morally and physically unfit for a soldier's life, was forced by his father to accept a commission. One of the captains took a fancy to the boy, who, in spite of being a milkop, was liked among his comrades, and apparently escaped practical jokes. Barton—that was the name of the captain—tried his very best by kindly admonition to make a man of the lad, who one day volunteered the following confession: "If I were ordered away with the regiment on active service, I'd move heaven and earth to get out of the miserable business." The moment of trial comes, and proves that the poor lad is an irredeemable poltroon. Another story, of a similar character, but with a different ending, shows how peril brought out the best qualities of a young officer who appeared to be destitute of any military aptitude.

Mr. Egerton R. Young's *Three Boys in the Wild North Land* (Ward & Downey) will prove of absorbing interest to all young lovers of adventure. The hunting-lodge of Sagastaweekee, on the Nelson river, where the missionary, Mr. Ross, entertains the English, Scotch, and Irish trio of explorers, is the basis of innumerable expeditions, productive of divers stirring incidents with wolf and bear, moose and elk and reindeer. The "tallest" story is that of the children captured by bears, and retained as berry-pickers for their playmates the cubs. On the whole, the book gives a pleasant picture of life in the old Hudson Bay territories, not the less that justice is done to our generally good relations with the Indians. It is rather hard on that gallant explorer Dr. John Rae that his name should be spelt wrong in a book so much connected with the field of his labours.

THE HISTORY OF CANADA.

Canada has been added to the "Story of the Nations" Series (Fisher Unwin), and Dr. J. G. Bourinot, who is the author of the volume, has done justice to his subject. The history of Canada in a full and final form has been undertaken by Dr. Kingsford, and the eight volumes which have appeared are rightly included by Dr. Bourinot, with commendation, among his authorities. To condense the story, and tell it well within the space assigned to him, was Dr. Bourinot's task, and his execution of it is highly praiseworthy. He necessarily confines himself to narrate in greatest detail the events which passed in the eastern part of Canada and on the Atlantic seaboard. Like other writers, he gives striking pictures of the physical conformation of the country, of its varied and beautiful flora, of its picturesque and wonderful scenery; but he never refers to the existence of mosquitoes, black flies, and sand flies, which in Canada, as in the United States, from the Atlantic to the Pacific, detract greatly from the enjoyment of life. He is somewhat rash in accepting the story of Verrazano, a Florentine, who was

commissioned by Francis I. to go on a voyage of discovery. Verrazano is correctly styled "a well-known corsair"; Dr. Bourinot should have added, "and romancer." Due notice is taken of the interesting fact that the settlers in Upper Canada who redeemed it from the wilderness were Americans expelled or compelled to flee from their native country, their descendants glorying in the appellation of United Empire Loyalists. The name of Denison, one of the most famous, is strangely omitted from the list of those in Ontario, a member of that family, Col. G. T. Denison, having carried off the prize offered by the Government of Russia for the best history of cavalry. It is noteworthy that Cunard, the founder of the fleet which bears his name, who has helped to link America with England, was a descendant of a loyalist who sought refuge in Nova Scotia from the tyranny of republican New Englanders. We have noticed a few slips. The author has written at p. 213 of the "duchy" instead of *kingdom* of Bohemia; and also at p. 203 he has put "St. John" instead of *St. Johns*.

The History of Canada, by Dr. Kingsford (Toronto, Rowsell & Hutchinson; London, Kegan Paul & Co.), of which the eighth volume has now appeared, deals with the period between 1808 and 1815. The story of the war which the United States declared against Great Britain in 1812 is told in a judicial spirit by Dr. Kingsford. Before the United States had resolved to fight, the chief grievance had been removed by the revocation of the Orders in Council issued by our Government. Yet hostilities were not abandoned because the conquest of Canada was the real object, and Henry Clay, whose fiery spirit animated his country to declare war, had predicted a triumphant march through Canada and the dictation of peace at Halifax. Dr. Kingsford makes it clear how determined the Canadians were to preserve the form of government which they preferred, and how valiantly the descendants of the United Empire Loyalists fought for the homes which their fathers had formed in the land of their adoption. A less brave and united people than the inhabitants of Upper Canada would have succumbed to the attack of so powerful an assailant. Much of the existing antagonism between Canada and the United States is a legacy of the cruel and wanton war of 1812. It cannot be denied that the burning of the Capitol at Washington by the British troops was an act of vandalism; but the descendants of those who burnt the Legislative Chambers and the library at York, the capital of Upper Canada, now better known as Toronto, the capital of Ontario, are not the persons by whose tongues or pens condemnation should be uncompromisingly expressed. On the whole, we congratulate Dr. Kingsford on his success, and we hope he may receive at the hands of his countrymen a substantial recognition of it. The opinion that we have before expressed about the work may be repeated after perusing this volume: it is a standard one, and deserves a place in all good libraries.

The Bishops of the Church of England in Canada and Newfoundland (London, 'Church Bells'; Toronto, F. N. W. Brown) is a work in which Canon Mockridge, of St. Alban's Cathedral, Toronto, has collected materials for a history of the Church of England in Canada. The Puritans who left England and settled in America did so to escape from the tyranny of the bishops; the members of the Church of England who fled to Canada and settled there after the thirteen American colonies had declared their independence did so because they found the tyranny intolerable of those who maintained that "all men were created equal," and are endowed by their Creator with an inalienable right to "life, liberty, and the pursuit of happiness." Dr. Inglis, the first Protestant bishop in Canada, was assist-

ant minister of Trinity Church, New York, and when Washington occupied that city before the Declaration of Independence, he sent a message to the effect that he purposed attending service, and that he desired the omission of the State prayers. Mr. Inglis declined to omit them, nor did he yield on another Sunday, even when a company of soldiers was sent to church to carry out the threat to shoot him. Historically, the separation between Church and State in 1857 was the most important event concerning the Episcopal Church in Canada. Dr. Mockridge admits that on this occasion the Church "did not suffer an absolute loss." The Canadian bishops are now elected by the Synods, in which the clergy and laity meet and act together. Some interesting details are furnished of the several bishops, the last of them being the third Bishop of Niagara, who was elected in May, 1896. Portraits of them are inserted, and the woodcuts of churches and other buildings in olden days are curious and instructive.

OUR LIBRARY TABLE.

MESSRS. CHAPMAN & HALL publish *The Sultan and his Subjects*, in two volumes, by Mr. Richard Davey, an entertaining book of gossip on the Ottoman Court, which we are carefully taught by Mr. Davey not to allude to as Turkish, unless we mean to be—what most Englishmen at present are to the Sultan—disagreeable. Among the stories in this readable book, intended rather for the general public than for specialists, are anecdotes of De Tott and his scheme, and plans for piercing the Isthmus of Suez. The author does not go on to explain the extent to which De Tott's 'Memoirs' form a base for the last part of the adventures of Baron Munchausen. Munchausen in the English part, added, we believe, at the end of the last century, succeeds where Lesseps afterwards failed, and fails where he succeeded. He easily pierces Panama, attempts to carry out De Tott's plan at Suez, and, even by his own admission, hopelessly breaks down. A good many holes might be picked in Mr. Davey's work, but they do not affect its interest. He protests against the popular belief that people are obliged as a sign of respect to take off their shoes before entering mosques, and puts the obligation only upon cleanliness; but the two things are connected, and undoubtedly in some parts of the East respect is the first consideration. This extends beyond the Mohammedan world, and is exacted with extreme attention and with British official recognition in many non-Mohammedan religious buildings in India, such, for example, as the Golden Temple of the Sikhs at Amritsar. Our author explains why clocks and those who set them play a great part in mosques, but he does not exactly give the simplest explanation of Turkish time. The Turkish day of a fixed number of hours begins, all the year round, at sunrise, and ends at sunset, and therefore the length of the hours changes every day, and fixed time-tables denoted by figures of the watch become impossible, or, if they are to have meaning, the watches must be reset every day at least. In Constantinople, where trains and steamboats have to start to time-table hours, the most extraordinary confusion results, for it is found impossible in practice to keep everybody right every day to Turkish time, and a conventional time has sprung up, by which the alterations are made every three or four days in a little jump. There is one clock in the world constructed, at enormous cost, to keep Turkish time; but unfortunately it will no longer go. Another difficulty is that, as the population take their notion of sunrise from the gun-fire or the bugle call which proclaims it, and as this takes place according to the local actual rising of the sun, and not its computed rising, if a big mountain intervenes, as is frequently the case in the Turkish Empire, the time at one village is wholly different from that at a short way off.

For example, at Lord Salisbury's house at Beaulieu the Turkish day in winter would end shortly after 1 o'clock in the afternoon, and at a place hard by would end at 4 o'clock. It is an exaggeration to say that "the opium eater soon passes away." Some of the best native troops in India, such as our crack Sikhs, are heavy opium eaters, and do not pass away until the normal age. The author is not particularly accurate in his use of foreign languages and in his spelling of names, and the family name of the Empress Josephine and other names are wrongly printed, as well as the title of a French newspaper published in Constantinople. The account of Princess Nasli (whose name the author gives as "Nazali," contrary to the customary pronunciation) is not exactly accurate. He seems to think that this Egyptian princess and Turkish lady waited for the British rule in order to live like a European, and that her expulsion from Constantinople was the result. This is not so. The Princess's mode of life has not altered since the British occupation. She lives as a European in fact, but keeps up Turkish forms for the public, and the order for her expulsion from her Constantinople summer palace, though issued for other reasons, was not at the time carried into effect.

MR. ST. LOE STRACHEY is evidently an able journalist, but he does not in his volume *From Grave to Gay*, which Messrs. Smith & Elder publish, show a similar capacity for writing a book. There is hardly one of these articles which has really body enough for reproduction in this more permanent form; and by this criticism it is not meant to imply that the papers are not solid; quite the contrary, they are sometimes even stodgy. There is nothing to complain of if an article in a newspaper is somewhat crude and undigested; it is necessarily written in a hurry and is generally read in a hurry, and as long as it suggests some idea or raises a problem it is perhaps all that can be legitimately demanded of it. But in a book, which by its form seems to postulate a more deliberate perusal, something more measured and complete is required. These essays, as the title of the book implies, are partly on serious subjects and partly on trifles, and it must be confessed that the general impression of the book is that the author is ponderous on the trifles and superficial on the more serious matters. The subjects of the "grave" essays sound most promising; 'Tasting Life,' 'The Dread of Thought,' 'The Magic of Words,' 'The Melody of Prose,' for example, are all subjects well worth writing and thinking about; but beyond the suggestion of the subject Mr. Strachey gives very little more. He enunciates, for instance, the perfectly obvious truth that people would employ their time much better in the railway train in thinking than in drenching their minds with *Tit-Bits* or *Snippets*; but that is a thought which has occurred to most people, and Mr. Strachey hardly does anything to raise it above a commonplace. Again, his essay on the melody of prose is really little more than a collection of undoubtedly fine excerpts from some of the best English prose-writers. There is one notable omission, however, in this essay: it seems hardly possible to think of modern English prose-writers without an allusion to Meredith; certainly no other living writer has reached such perfect effects in the most direct way as the writer of a passage like this, to take but one example:—

"The sweet heaven bird shivered under his song above him, the gracious glory of heaven fell upon his soul, he touched her hand, not moving his eyes from her, nor speaking, and she with a soft word of farewell passed across the stile and up the pathway, through the dewy shades of the copse, and out of the arch of the light away from his eyes."

The essays on which Mr. Strachey states that he chiefly relies for appreciation are the series on 'The Puritans,' and they certainly are the

best in the book. He has in them something definite to say; he is enthusiastic about his subject, and, at least in the essay on Cromwell, he communicates some of his enthusiasm to the reader. He devotes himself chiefly in this to bringing out the human aspect of Cromwell—the tenderness and the wisdom, the noble pride and the toleration; and he elaborates his idea of him as the finest type of Englishman; in fact, he succeeds in presenting him as a man proud of himself and of whom Englishmen may be proud. The other essays on the Puritans are slighter, and, except for the amusing sketch of Tom Verney, not very interesting. The essay on Pepys, for example, appears to be hardly well thought out; such denunciation of his hypocrisy seems excessive and ill-grounded. For if Mr. Strachey accepts without demur Pepys's own statement of his meannesses, why should he reject as hypocritical and nauseous every exhibition of penitence and of higher sentiments? They were no more meant to be paraded before the world than his meannesses, and are probably just as real. Man is not a simple creature, merely bad or merely good. As for the "gay" studies, the less said about them the better. They certainly do not tend to gaiety, rather to depression; they deal with a heavy hand with such subjects as 'The Society Boarder,' 'Grave Jocularities,' 'A Perfect Lady' (what does the cook mean when she uses that expression?), and so on.

R. H. SHERARD's articles on the worst sides of underpaid labour in dangerous or unhealthy trades are republished in book form, under the title *The White Slaves of England*, by Mr. James Bowden. The articles have been the subject of fierce controversy, and the author slightly damaged the strength of his case by some overstatement upon a few not particularly material points, and was further damaged by the sensational reproductions of one of the illustrations, for which he has stated that he, personally, was not responsible, and which is not in the book. It was a highly indecent picture of a beautiful woman working, stripped to the waist, in woolcombing at Bradford; and its insertion in the illustrated periodical in which the article appeared, and its reproduction in other similar publications, when it was impossible to substantiate the facts, did great harm to a good cause. In the volume there is a certain exaggeration of the facts as to foreign Jew labour, which is to be regretted. For instance, we are told that in a single provincial town there are 1,000 Jew families engaged in the slipper trade, and 4,000 Jew families engaged in the tailoring trade. At the ordinary calculation of five persons to a family this means 25,000 Jews supported by these two trades alone in one town. Now the Board of Trade figures and the detailed reports which have been made by special inspectors show that these numbers do not exist. Otherwise there is far too much truth in the account given of the wretched position of the white-lead workers and of some of the other classes alluded to in the book.

It is difficult to decide whether Mr. L. Housman's volume of prose, *Gods and their Makers* (Lane), is a novel or not. It reads like an allegory, and as such the author must have been at some pains to spin out the narrative until it filled a volume. Children in an age when society was in its infancy construct dolls and call them gods, thereby incurring the wrath of the priesthood, and the adventures of the children form the main subject of the volume. In a so-called preface Mr. Housman speaks of the "power" which the story possesses of "cajoling to laughter." We do not see any reason why the story, though carefully and often cleverly written, should cause laughter, for it possesses a very elementary sense of wit or humour. This fact, however, need not prevent the reader from recognizing the literary merits of the volume.

THE preliminary report of the Council of Administration of the Ottoman Public Debt for the year 1896-7, or Turkish year 1312, is published by the Council, with a preface by Sir Vincent Caillard, president for the year. It shows that the year was a record one as regards the yield of the Turkish taxes, although the partial default of the Bulgarian Government in paying the Eastern Roumelia annuity caused a falling off in the total figures as compared with the previous year. The general behaviour of the staff is referred to with high praise, as proving what excellent officials Turks are if only paid and justly treated.

A *numero unico* which is really unique has just been issued in Rome on behalf of the charitable association *Carità e Lavoro*, under the presidency of Princess Pallavicini. It is a large folio of forty-six pages, containing poems, articles, pictures, music, and facsimiles by writers, artists, and musicians of many countries; the text is in Italian, French, English, German, Norwegian, and Hungarian. Among the contributors are MM. François Coppée, J. K. Huysmans, Gabriele d'Annunzio, Paul Bourget, Anatole France, Stecchetti, and Maeterlinck, and Count Primoli; among the English names are those of Mr. Alfred Austin, Dr. Garnett, Vernon Lee, Mr. W. B. Yeats, and Mr. Arthur Symonds. There are pictures by Sir E. Burne-Jones, M. Puvion de Chavannes, Mr. Alma Tadema, M. J. E. Blanche, Mrs. Stillman, M. Hébert, Herr Uhde, and Gyp; and there is an admirable reproduction in photogravure, *hors texte*, of the picture known as 'La Derelitta,' belonging to Prince Pallavicini, and by some attributed to Botticelli, which is described in M. Zola's 'Rome.' There are also reproductions of drawings by the German Emperor, the King of Portugal, the Princess Victoria, and the Princess Mathilde. The number, which is called *Roma*, and is published at six francs, can be obtained from the dépôt of the Committee, 93, Via Condotti, Rome.

It betokens some courage on the part of Messrs. Macmillan to reprint *The Parent's Assistant* in their "Illustrated Standard Novels," but they no doubt put their trust in the wave of revival which has undoubtedly set in in favour of the writers of the first quarter of the century, in the attraction of an introduction by Mrs. Thackeray Ritchie, and the clever illustrations of Miss Hammond. Mrs. Ritchie by no means plays the part of an apologist for 'The Parent's Assistant'; in fact, she takes Archbishop Whately to task for saying that the stories are too didactic, and thinks such a complaint unworthy of an archbishop. Yet we confess our recollection of the little volumes with red leather backs inclines us to side with him. We quite agree with Mrs. Ritchie in preferring Miss Edgeworth "to the favourite experiments in garb of our present Laura Matildas"; still, we cannot help thinking that in these stories there is a little too much anxiety to improve the reader.—Messrs. Service & Paton have added a neat edition of *Shirley* to their "Illustrated English Library." Mr. Townshend's clever cuts would be better if printed on thicker paper.

MESSRS. CHAPMAN & HALL send us the first volume of *Oliver Cromwell's Letters and Speeches* in their handsome "Centenary Edition" of Carlyle's works. The accompanying portraits are excellent.

A CHEAP reprint of Mr. Ashe's *Two Kings of Uganda* has been included by Messrs. Sampson Low & Co. in their excellent "Library of Travel and Adventure."

MORE than twenty years ago Mr. Austin Dobson wrote a *Handbook of English Literature*, an excellent little volume, which in spite of many rivals holds a place of its own. Messrs. Crosby Lockwood & Son have wisely employed Mr. W. H. Griffin to revise it and bring it up to date. It is much to be recommended.

WE ought long ago to have acknowledged the receipt of the fifteenth volume—that for 1897—of *Burdett's Official Intelligence* (Spottiswoode & Co.), the Bible of Capel Court, indispensable alike for its fulness and accuracy. It is, indeed, beyond criticism, and we have found but one or two oversights in the index. The United States Brewing Company is duly dealt with at pp. 978-9, but we cannot find it in the index. Again, may we suggest that it would be well to spell *Anonima* consistently, and not sometimes "Anonyma"? The account of the precautions against famine in India is full and interesting.

WE have on our table *Victoria, Queen and Empress*, by Sir Edwin Arnold (Longmans),—*The Hill-Caves of Yucatan*, by H. C. Mercer (Redway),—*The Primer of English History, Part III.*, by S. Benson Thorp (Burns & Oates),—*Class-Room Conversations in French*, by V. Bétis and H. Swan (Philip),—*Domestic Science Readers*, by V. T. Murché, Book IV. (Macmillan),—*Exercises in Analysis, Parsing, and Correction of Sentences* (Blackwood),—*Experimental Science*, by A. Hubble (Chapman & Hall),—*A Short Catechism of Chemistry*, by A. J. Wilcox (Simpkin),—*Economic Science and Practice*, by L. L. Price (Methuen),—*The Aurora Borealis*, by A. Angot (Kegan Paul),—*Higher Mathematics, a Text-Book for Classical and Engineering Colleges*, edited by M. Merriman and R. S. Woodward (Chapman & Hall),—*The Strong and Weak Inflection in Greek*, by B. F. Harding (Ginn),—*The Survival of the Unfit*, by L. H. Bailey (Macmillan),—*Unknown London*, by A. T. C. Pratt (Neville Beeman),—*Life in West London*, by A. Sherwell (Methuen),—*The Parasitic Diseases of Poultry*, by F. V. Theobald (Gurney & Jackson),—*Cheese and Cheese-making*, by J. Long and J. Benson (Chapman & Hall),—*A Course of Lectures on Medicine to Nurses*, by H. Cuff (Churchill),—*A Yachting Holiday* (Simpkin),—*Précis of the Archives of the Cape of Good Hope: Journal, 1699-1732*, by H. C. V. Leibbrandt (Cape Town, Richards & Sons),—*The Kipling Birthday Book*, compiled by J. Finn (Macmillan),—*The Romance of Commerce*, by J. M. Oxley (Chambers),—*Paradise Rev.*, by W. J. Wintle (Milne),—*The Story of the Indian Mutiny*, by A. R. Hope (Warne),—*Abigail Templeton; or, Brave Efforts*, by E. Marshall (Chambers),—*Aimée Furniss, Scholar*, by K. St. John Conway ('Clarion' Office),—*The Bayonet that came Home*, by N. W. Williams (Arnold),—*A Mystery at King's Grant*, by A. E. D. (S.P.C.K.),—*Half-a-Dozen Transgressions*, by H. Gindoff (Hiffe),—*Twilight Thoughts*, by O. Blackburn (Gardner),—*The Garden of Dreams*, by M. Cawein (Louisville, Morton),—*Picture Portions: The Gospel of St. Luke*, by H. A. Harper and J. Clark (Walters),—*The Religion of Manhood*, by J. O. Coit (Putnam),—*Studies in Hebrew Proper Names*, by G. B. Gray (Black),—*The Bible in the Light of To-day*, by C. Crosleg, D.D. (S.P.C.K.),—*The Child, the Wise Man, and the Devil*, by Coulson Kernahan (Bowden),—*The Hope of Israel*, by F. H. Woods (Edinburgh, T. & T. Clark),—*Messengers, Watchmen, and Stewards*, by A. F. W. Ingram (Gardner, Darton & Co.),—*Where is the True Church?* by the Rev. J. W. H. Heslop (Skeffington),—*John Gifford, Memories and Letters*, by Mary Raleigh (Olliphant, Anderson & Ferrier),—and *Misère de la Philosophie*, by K. Marx (Paris, Giard & Brière). Among New Editions we have *The Private Life of the Renaissance Florentines*, by Dr. Guido Biagi (Florence, Bemporad),—*Under many Flags*, by W. H. D. Adams (Warne),—*David's Robert Helmont*, translated by L. Ensor (Dent),—*A Gentleman's Gentleman*, edited by Max Pemberton (Innes),—*Little Wanderlin, and other Fairy Tales*, by Annie and E. Keary (Macmillan),—and *The Imitation of Christ*, by T. & Kempis (Dublin, Eason).

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Castelar (E.): *La Politique Européenne*, 3fr.
Floran (M.): *Adoptée*, 3fr. 50.
Marguerite (P. et V.): *Le Carnaval de Nice*, 3fr. 50.
Minande (P.): *Forçats et Proscrits*, 3fr. 50.
Nitor (Y.): *Gens de Mer*, 3fr. 50.
Pavy (A.): *L'Expédition de Moréa*, 2fr.
Pontesvrez: *Faute d'un Mot*, 3fr. 50.
Prince (A.): *Lucienne*, 3fr. 50.
Roche (D.): *Histoires sur tous les Tons*, 3fr. 50.

PROF. LAND.

THE death of Prof. J. P. N. Land, of Leyden, at the age of sixty-three, which occurred on Friday, the 30th of April, will be sincerely regretted by his many English friends. Of Scandinavian descent, yet a thorough Dutchman—his grandfather was taken prisoner by the English at Camperdown, and he himself was born at Delft and bred at Leeuwarden in Friesland—Land represented in an unusual degree the international interests and the linguistic versatility of his countrymen. He was brought up at the well-known Moravian school at Neuwied on the Rhine, and afterwards at the University of Leyden. Here he devoted himself specially to Semitic philology, and took his degree as Doctor of Theology. Some time later he spent a couple of years in England, working among the Syriac manuscripts at the British Museum. On his return to Holland he was made Professor of Classical and Oriental Languages at the Academy (now the Municipal University) of Amsterdam, whence he was

promoted early in the seventies to the Chair of Logic and Metaphysic at Leyden. This latter post he held for more than twenty years, filling in due course the office of Rector of the University, and lecturing on Syriac when required, until a paralytic seizure in the autumn of 1895 compelled him to retire to Arnhem, where he continued to busy himself with learned tasks, so far as the state of his health would allow him, almost until the time of his death.

The versatility of Land's powers is indicated by the titles of the chairs he filled. It used, indeed, to be a byword that at Leyden one might see a leading Arabic scholar, Dozy, Professor of History, while Land, the Syriac scholar, was Professor of Logic. Yet neither was really misplaced. Land always maintained that in philosophy lay his main interest, and his standard edition of the works of Spinoza, produced in association with Van Vloten, was one which could only have been executed by a scholar at once a philosopher and a Hebraist. He also edited the works of Goulincx, and wrote, in German, a biography of that protagonist of Cartesianism. He contributed papers on philosophical subjects to the *Transactions* of the Royal Academy at Amsterdam, and, in English, to *Mind*. Even in the last year of his life he was occupied upon a work on philosophy in the Low Countries, which perhaps may even now be published. Land's Oriental publications belong to his earlier years. He will probably be best remembered by the solid volumes of his 'Anecdota Syriaca.' His Hebrew work, brilliant as it was, did not succeed in making a lasting impression. In 1869 he published the first volume of a Hebrew grammar which was conspicuous for the originality of its treatment of the vowel system. This was translated into English by Mr. R. L. Poole in 1876, but proved in practice valuable rather for its suggestiveness to scholars than as a text-book for learners. Land's other Oriental contributions are buried in various Dutch periodicals and journals, and (if our memory is correct) in one article, on the 'Physiologus,' in the last edition of the 'Encyclopædia Britannica.'

Outside his immediate fields of study, Land was indefatigable in his work on the history of music in the Netherlands, and was for some time president of the society which devotes itself to that subject, the Vereeniging voor Noord-Nederlands Muziekgeschiedenis, writing extensively in its journal, and helping much in those parts of the society's operations which called for the assistance of a scholar. His technical skill was well displayed in his publication of the seventeenth century lute-book of Thysius, and his taste in the edition of the musical works of Constantine Huygens, in which the late Prof. Jonckbloet was his colleague.

Amid this unwearied activity Land found time to keep in touch with friends in England, Germany, and France. Speaking English almost like a native, and French and German little less fluently, his house on the Heerenracht and afterwards in the Breestraat at Leyden was a centre where students of various subjects and divers languages were sure to find a hospitable welcome and all possible aid in obtaining access to the learned collections of the place. It would be out of place here to do more than allude to the high-bred courtesy, the genial friendliness, the readiness to take trouble for others, which marked this worthy representative of Dutch learning; but it may be said without exaggeration that had Land written nothing his distinguished personality would have still left unfading memories in the minds of all who were privileged to know him.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE 'Dictionary of National Biography' is now rapidly approaching completion. Below we publish a further instalment (completing

the letter W) of the final list of names which it is proposed to insert. Cross-references are excluded. When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Winch, Humphrey, judge, 1625
Winch, Nathaniel John, botanist, 1780-1838
Winchester, Robert, Archbishop of Canterbury, 1313
Winchester, Alexander, Catholic divine, 1708
Windebank, Sir Francis, Secretary of State, 1583-1641*
Windele, John, antiquary, 1801-1865
Winder, Henry, Dissenting divine, 1693-1752
Windet, James, physician, 1664
Winder, Richard, financial writer, 1805-1847
Windham, Sir Charles Ashe, general, 1810-1870
Windham, Joseph, antiquary, 1739-1810
Windham, William, politician, 1750-1810
Windsor, Gerald de, steward of Pembroke, fl. 1116
Windsor, Henry, 8th Earl of Plymouth, 1768-1843
Windsor-Hickman, Thomas, 1st Earl of Plymouth, 1627-1687
Windus, John, 'Journey to Mequinez,' 1725
Winefride, Welsh saint, fl. 650*
Wing, Samuel, divine, 1771-1861
Wing, Vincent, astronomer, 1668
Wingate, Edmund, legal writer, 1503-1656
Wingfield, Sir Anthony, diplomatist, 1552
Wingfield, Anthony, reader in Greek to Elizabeth, 1593
Wingfield, Edward, 1st President of Virginia, fl. 1608
Wingfield, Sir Humphrey, Speaker of the House of Commons, 1546
Wingfield, Sir John, soldier, 1596
Wingfield, Hon. Lewis, traveller and author, 1842-1891
Wingfield, Sir Richard, statesman, 1489-1525
Wingfield, Richard, 1st Viscount Powerscourt, 1634
Wingfield, Sir Robert, statesman, 1539
Wingham, Henry de, Bishop of London, 1262
Wint, Bishop of the West Saxons, 675*
Winkworth, Catharine, translator, 1829-1878
Winnington, Sir Francis, Solicitor-General, 1634-1700
Winnington, Thomas, politician, 1696-1748
Winram, John, Scots Reformer, 1500-1582
Winrana, George, Scottish judge, 1650
Winslow, Edward, Governor of Plymouth Colony, 1505-1655
Winslow, Forbes Benignus, physician, 1810-1874
Winsor, Frederick Albert, inventor, 1763-1830
Winstanley, Henry, architect, 1708
Winstanley, John, verse-writer, 1671-1750*
Winstanley, Thomas, scholar, 1749-1823
Winstanley, William, compiler, fl. 1687
Winston, Charles, writer on glass painting, 1814-1864
Winston, Thomas, Professor of Physic at Gresham College, 1575-1655
Winter, Robert, 'Gunpowder Plot' conspirator, 1605
Winter, Thomas, known as Tom Spring, pugilist, 1795-1851
Winterbotham, Henry Selfe Page, politician, 1857-1873
Winterbottom, Thomas Masterman, 'Account of Sierra Leone,' 1859
Winterset, Mr., actor, 1679
Winterson, Ralph, Professor of Physic to Charles I., 1638
Winterson, Thomas, Augustinian, fl. 1382
Winthrop, John, Governor of Massachusetts, 1537-1649
Wintringham, Clifton, physician, 1689-1748
Wintringham, Sir Clifton, physician to George III., 1710-1754
Winwood, Sir Ralph, statesman, 1564-1617
Winzet or Wynzet, Ninian, controversialist, 1592
Wisden, John, cricketer, 1826-1884
Wisdom, Robert, Archdeacon of Ely, 1568
Wise, Francis, scholar, 1695-1767
Wise, Henry, landscape gardener, 1653-1738
Wise, Michael, composer, 1648-1687
Wise, William Furlong, rear-admiral, 1784-1844
Wiseman, Nicholas Patrick Stephen, Cardinal-Archbishop of Westminster, 1802-1885
Wiseman, Richard, sergeant-surgeon to Charles II., fl. 1686
Wishart, George, Scottish Reformer, 1514-1546
Wishart or Wischart, George, Bishop of Edinburgh, 1609-1671
Wishart, Sir James, admiral, 1729
Wishart, Sir John, Scottish judge, fl. 1570
Wishing, Robert, Bishop of Glasgow, 1316
Wissing, William, portrait painter, 1656-1687
Withals, John, lexicographer, fl. 1560
Witham, George, Catholic divine, 1725
Wither, George, poet, 1588-1667
Withering, William, scientific writer, 1741-1790
Witherington, William Frederick, landscape painter, 1785-1865
Withers, Thomas, post-captain R.N., 1780-1843
Witherspoon, John, Presbyterian divine, 1729-1794
Withman, Abbot of Ramsey, 1047
Witlesey, William, Archbishop of Canterbury, 1374
Wivell, Abraham, portrait painter, 1736-1849
Wix, Samuel, divine and author, 1771-1861
Wodehouse, Robert de, judge, 1345*
Wodenoth, Arthur, colonist, 1650*
Wodhull, Michael, translator, 1740-1816
Wodrow, Robert, Scottish Church historian, 1679-1734
Woffington, Margaret, actress, 1720-1790
Wogan, Sir Charles, Royalist adventurer, 1653
Wogan, Sir Charles, 'Chevalier Wogan,' fl. 1718
Wogan, Nicholas, Jacobite, 1687-1734
Wogan, Thomas, regicide, fl. 1650
Wogan, William, author, 1678-1758
Wolde, Charles Godfrey, scholar, 1725-1790
Wolcott, John, 'Peter Pindar,' 1738-1819
Wolfe, Arthur, Viscount Kilwarden, 1739-1863
Wolfe, Charles, 'The Burial of Sir John Moore,' 1791-1823
Wolfe, David, legate in Ireland, 1578*
Wolfe, James, general, 1726-1759

Wolfe, Reynold, printer, 1574*
Wolf, Joseph, missionary, fl. 1795-1862
Wollaston, Francis, F.R.S., author, 1731-1815
Wollaston, Thomas Vernon, entomologist, 1822-1878
Wollaston, William, 'Religion of Nature Delineated,' 1659-1724
Wollaston, William Hyde, man of science, 1776-1838
Wolley, Edward, Bishop of Clonfert, 1665
Wolley, Sir John, French secretary to Queen Elizabeth, fl. 1570
Wolley, Richard, divine and author, fl. 1667-1691
Wollich, Humphry, Quaker, 1633-1707
Wolman, Richard, divine, 1537
Wolrich, Sir Thomas, Royalist, 1598-1668
Wolseley, Sir Charles, Cromwellian lieutenant-colonel, 1714
Wolseley, Sir Charles, politician, 1769-1846
Wolseley, Richard, soldier, fl. 1680
Wolseley, William, admiral, 1756-1842
Wolsey, Thomas, statesman and cardinal, 1471-1530
Wolstenholme, Sir John, merchant adventurer, 1562-1639
Wolstenholme, Joseph, mathematician, 1829-1891
Wombwell, George, showman, 1778-1850
Womock, Lawrence, Bishop of St. David's, 1612-1685
Wood, Alexander, surgeon, 1725-1807
Wood, Sir Andrew, Scottish sea commander, 1520*
Wood or Wood, Anthony, Oxford antiquary, 1735-1695
Wood, Charles, Viscount Halifax, 1800-1855
Wood, Edmund Burke, Canadian jurist, 1820-1882
Wood, Ellen (Mrs. Henry Wood), novelist, 1820-1887
Wood, Frederick John, Chairman of Convocation, University of London, 1820-1892
Wood, Sir George, judge, 1740-1824
Wood, James, mathematician, 1760-1839
Wood, Sir James Athol, rear-admiral, 1756-1820
Wood or Wode, John, Speaker of the House of Commons, fl. 1482
Wood, John, Scottish judge, 1568
Wood, John, medical writer, fl. 1600
Wood, John, architect of Bath, 1754
Wood, John, history painter, 1801-1870
Wood, Capt. John, geographer, 1811-1871
Wood, John, Professor of Surgery, 1825-1891
Wood, John George, artist, 1838
Wood, John George, naturalist, 1827-1899
Wood, John Muir, 'Songs of Scotland,' 1892
Wood, John Philip, Scottish antiquary and biographer, 1839
Wood, Lambert, 'Florus Anglicus,' fl. 1659
Wood, Sir Mark, Bart., politician and author, 1755-1829
Wood, Mary Anne, afterwards Mrs. Everett-Green, author and calendarer of State papers, 1813-1895
Wood, Sir Matthew, Bart., Alderman of London, 1768-1843
Wood, Robert, mathematician, 1685
Wood, Robert, 'Palmyra Wood,' fl. 1719-1771
Wood, Thomas, legal writer, fl. 1720
Wood, Sir William, 'The Bowman's Glory,' 1609-1691
Wood, William, 'Wood's Halpience,' fl. 1722
Wood, William, entomologist, 1745-1803
Wood, William Page, Lord Hatherley, Lord Chancellor, 1801-1881
Woodall, John, surgeon, 1569-1643
Woodbridge, Benjamin, divine, 1822-1884
Woodburn, Samuel, virtuoso, 1758-1853
Woodcock, John, Franciscan, 1603-1684
Woodcock, Martin, Roman Catholic priest, 1646
Woodcroft, Bennet, inventor and Commissioner of Patents, 1803-1879
Woodd, Basil, hymn-writer, 1760-1831
Wooddeon, Richard, jurist, 1745-1822
Woodfall, George, editor of Junius, 1767-1844
Woodfall, Henry Sampson, publisher of the 'Public Advertiser,' 1739-1805
Woodfall, William, publisher of 'Parliamentary Debates,' 1746-1803
Woodford, Sir Alexander, field-marshal, 1781-1870
Woodford, Edward, educationist, 1800-1869
Woodford, James Russell, Bishop of Ely, 1820-1885
Woodford, Sir John, major-general, 1785-1879
Woodford, Samuel, verse-writer, 1638-1700
Woodford, William, Franciscan, 1397*
Woodforde, Samuel, history painter, 1764-1817
Woodham, Mrs., actress, 1743-1803
Woodhead, Abraham, divine, 1603-1678
Woodhouse, James, the poetical shoemaker, 1804
Woodhouse, John Chappell, annotator of the Apocalypse, 1749-1833
Woodhouse, Peter, author of 'The Flea,' fl. 1605
Woodhouse, Robert, mathematician, 1773-1827
Woodhouse, Thomas, Jesuit martyr, 1573
Woodington, W. F., A.R.A., sculptor, 1806-1893
Woodlark, Robert, founder of St. Catharine's Hall, Cambridge, fl. 1452-1479
Woodley, George, author, 1766-1846
Woodman, Richard, Protestant martyr, 1524-1557
Woodman, Richard, engraver, 1784-1859
Woodroffe, Anne, author, 1830
Woodroffe, Benjamin, Principal of Gloucester Hall, 1638-1711
Woodrow, Henry, Indian educationist, 1823-1876
Woods, Joseph, botanist, 1776-1884
Woods, Julian Edmond Tenson, Australian geologist, 1852-1889
Woodville, Anthony, Earl Rivers, 1442-1483
Woodville, Lionel, Bishop of Salisbury, 1484
Woodville or Wydvile, Richard, 1st Earl Rivers, 1469
Woodville, William, physician, 1752-1805
Woodward, Bernard Bologbrooke, librarian at Windsor, 1816-1869
Woodward, George M., caricaturist, 1809
Woodward, Henry, actor, 1717-1777
Woodward, Ezekiah or Thomas, Dissenting divine, 1598-1675
Woodward, John, physician and geologist, 1665-1728
Woodward, Samuel, archaeologist and geologist, 1790-1833
Woodward, Samuel Pickworth, naturalist, 1821-1865
Woodward, Thomas, animal painter, 1801-1852
Woodward, Thomas Jenkinson, botanist, 1745-1820
Wooley, John, Principal of the Sydney University, 1816-1860
Woolf, Arthur, engineer, 1766-1837
Woolhouse, John Thomas, oculist, 1730
Wool, John, head master of Rugby School, 1833
Wooler, Thomas James, journalist and politician, 1786-1853
Woollett, William, engraver, 1735-1785
Woolley, Hannah, author, fl. 1670

Woolgar, Thomas, antiquary and botanist, 1761-1821
Woolnough, Joseph Chappell, captain R.N., author, and
inventor, 1839
Woolman, John, Quaker, 1720-1772
Woolner, Thomas, R.A., sculptor and poet, 1824-1892
Woolrich, Humphrey William, legal writer, 1795-1871
Woolston, Thomas, 'Discourses on the Miracles,' 1669-1733
Wootton or Wotton, John, Bishop of Exeter, 1535-1594
Wootton, John, animal painter, 1785
Worboise, Emma Jane, novelist, 1823-1887
Worcester or Botoner, William, scholar and annalist, 1415-
1490*
Worde, Wynkyn de, printer, 1493-1534
Wordsworth, Charles, Bishop of St. Andrews, 1806-1892
Wordsworth, Christopher, Master of Trinity College, Cam-
bridge, 1774-1846
Wordsworth, Christopher, Bishop of Lincoln, 1807-1885
Wordsworth, William, poet, 1770-1850
Worgan, John, organist and composer, 1724-1790
Worridge or Woolridge, John, agricultural writer, fl. 1669
Worridge, Thomas, painter, 1700-1766
Worrum, Ralph Nicholson, writer on art, 1812-1877
Worsdale, James, portrait painter, 1692-1767
Worsley, Edward, Jesuit, 1603-1678
Worsley, Sir Henry, major-general, 1841
Worsley, Philip Stanhope, poet and translator of Homer,
1866
Worsley, Sir Richard, virtuoso, 1751-1805
Worth, William, scholar, 1677-1742
Worthington, Hugh, Dissenting divine, 1752-1813
Worthington, John, Master of Jesus College, Cambridge,
1618-1671
Worthington, Thomas, President of English College at
Dour, 1518*-1626
Worthington, William, theological writer, 1703-1778
Wortley, Sir Francis, Royalist poet, 1652
Wotton, Antony, Professor of Divinity at Gresham College,
1626
Wotton, Sir Edward, statesman, 1449-1550
Wotton, Edward, physician and author, 1492-1555
Wotton, Sir Henry, poet, 1568-1639
Wotton, Nicholas, diplomatist, 1497*-1567
Wotton, Thomas, patron of learning, fl. 1560
Wotton, Thomas, editor of the 'Baronetage,' 1768
Wotton, William, scholar, 1666-1726
Woty, William, poet, 1791
Woulfe, Peter, chemist, 1805
Wrangham, Francis, Archdeacon of Cleveland, 1770-1843
Wratlaw, Albert Henry, Slavonic scholar and schoolmaster,
1822-192
Wrazall, Sir Frederick Charles, miscellaneous writer, 1828-
1865
Wrazall, Sir Nathaniel William, historical writer, 1751-1831
Wray, Sir Cecil, Bart., politician, 1731-1805
Wray, Sir Christopher, Chief Justice, 1824-1892
Wray, Daniel, antiquary, 1701-1783
Wray, Robert Bateman, gem engraver, 1715-1770
Wreld, Henry G., 'Times' special correspondent, 1806-1892
Wren, Sir Christopher, architect, 1632-1723
Wren, Matthew, Bishop of Norwich, 1585-1667
Wrench, Benjamin, comedian, 1778-1843
Wrens, Ralph, commodore, 1692
Wrey, Sir Bouchier, dietician, 1784
Wright, Abraham, divine and poet, 1611-1690
Wright, Christopher, conspirator, 1605
Wright, Edward, mathematician, 1615
Wright, Fortunatus, privateer, 1757
Wright, George Newenham, miscellaneous writer, 1723*-1877
Wright, Ichabod Charles, translator of Dante, 1795-1871
Wright, James, miscellaneous writer, 1644-1715
Wright, Sir James, Bart., Governor of Georgia, 1714-1785
Wright, John, author and editor of 'Haunsard,' 1771-1844
Wright, John, weaver and poet, 1805-1854*
Wright, John Masey, water-colour painter, 1773-1866
Wright, John Skirrow, politician, 1823-1880
Wright, John Wesley, commander R.N., 1805
Wright, John William, water-colourist, 1802-1843
Wright, Joseph, historical painter, 1794-1797
Wright, Joseph Michael, portrait painter, 1700*
Wright, Laurence, physician to Cromwell, 1657
Wright, Lawrence, commodore, 1713
Wright, Leonard, pamphleteer, fl. 1589
Wright, Sir Nathan, judge, 1655-1721
Wright, Mrs. Patience, was modeller, 1725-1793
Wright, Peter, Jesuit, 1604-1651
Wright, Richard, marine painter, 1735-1775*
Wright, Richard, physician, 1786
Wright, Robert, tutor to Essex, fl. 1535
Wright, Sir Robert, judge, 1689
Wright, Samuel, Dissenting divine, 1746
Wright, Thomas, engraver, 1792-1849
Wright, Thomas, "Manchester Prison Philanthropist,"
1788-1875
Wright, Thomas, historical writer, 1810-1877
Wright, Thomas Barber, philanthropist of Birmingham,
1809-1878
Wright, William, Jesuit, 1562*-1639
Wright, William, physician and botanist, 1735-1819
Wright, William, aurist, 1774-1860
Wright, William, Arabic scholar, 1830-1869
Wrighter, Clement, "Anti-scripturist," fl. 1645
Wrothesley, Charles, "Wrothesley's Chronicle," 1508-1562
Wrothesley, Henry, 3rd Earl of Southampton, 1573-1624
Wrothesley, Thomas, 1st Earl of Southampton, 1550
Wrothesley, Thomas, 4th Earl of Southampton, 1607-1677
Wroe, John, founder of sect of Christian Israelites, 1782-1863
Wroe, Richard, Warden of Manchester, 1641-1718
Wroth, Sir Robert, politician, 1606
Wroth, Sir Thomas, politician, 1573
Wroth, Sir Thomas, politician and author, 1672
Wrotham, William de, judge, 1217
Wrottesley, John, 2nd Baron Wrottesley, 1793-1867
Wrottesley, Sir Walter, captain, Calais, 1473
Wroughton, Richard, actor, fl. 1812
Wulfere or Wulphere, King of Mercia, 675
Wulhelm, Archbishop of Canterbury, 928*
Wulford, Ralph, personator of the Earl of Warwick, 1497
Wulford, Archbishop of Canterbury, 829
Wulfstan of Winchester, biographer of Ethelwold, 990
Wulfstan or Wulstan, Archbishop of York, 1023
Wulwig, Chancellor to Edward the Confessor and Bishop
of Dorchester, 1067

Wulstan, Bishop of Worcester, 1003-1093
Wyatt, Sir Francis, Governor of Virginia, 1575*-1614
Wyatt, Henry, portrait painter, 1791-1849
Wyatt, James, architect, 1744-1813
Wyatt, John, mechanic, 1700-1766
Wyatt, John, surgeon-major, 1874
Wyatt, Matthew Cotes, sculptor, 1775-1862
Wyatt, Sir Matthew Digby, architect, 1820-1877
Wyatt, Richard James, sculptor, 1795-1850
Wyatt or Wyat, Sir Thomas, poet and statesman, 1503-1542
Wyatt, Sir Thomas, rebel, 1555
Wyatt, Thomas Henry, architect, 1807-1880
Wyatt, William, friend of Jeremy Taylor, 1686*
Wyatville, Sir Jeffrey, architect, 1766-1840
Wyborn, Percival, Puritan divine, fl. 1550-1580
Wyche, Sir Peter, Turkish Historie, 1643
Wycherley, William, dramatist, 1640*-1715
Wick, Thomas, marine painter, 1616-1682
Wydow, Robert, poet and musician, 1503
Wyer, Robert, printer, fl. 1535
Wyth, Joseph, Quaker, 1663-1730
Wykeham or Wickham, William de, Bishop of Winchester,
1324-1401
Wykeham or Wickham, William, Bishop of Winchester,
1339-1395
Wylde, James, geographer, 1812-1887
Wylde, John, lawyer and politician, fl. 1650
Wylde, Henry, Gresham Professor of Music, 1822-1890
Wyllie, David, Canadian journalist, 1811-1891
Wyllie, Sir James, physician to Alexander I. of Russia, 1768-
1854
Wyllie, James Aiken, Protestant writer, 1890
Wylie, W. Howie, Baptist minister, 1834-1891
Wyllie, Sir William, G.C.B., general, 1802-1891
Wyndham, Charles, Earl of Egremont, 1763
Wyndham, Francis, judge, 1592
Wyndham, Henry Penruddock, topographer, 1736-1819
Wyndham, Hugh, judge, 1603*-1684
Wyndham, K. H., Scottish actor, 1814-1894
Wyndham, Thomas, Lord Chancellor of Ireland, 1745
Wyndham, Warham, judge, 1668
Wyndham, Sir William, politician, 1686-1740
Wynn, Charles Watkyn Williams, politician, 1775-1850
Wynn, Charlotte Williams, author of 'Letters,' 1807-1880
Wynn, Sir John, Bart., antiquary, 1555-1623
Wynne, Edward, legal writer, 1734-1784
Wynne, Ellis, Welsh author, 1861-1734
Wynne, John, Bishop of St. Asaph, 1667-1743
Wynne, John Huddleston, miscellaneous writer, 1743-1788
Wynter, Andrew, physician and journalist, 1819-1876
Wynter, Sir William, admiral, fl. 1570
Wynntoun or Winton, Andrew, Scottish poet, fl. 1415
Wynyard, Robert Henry, Governor of New Zealand, 1864
Wyon, Benjamin, seal engraver, 1802-1858
Wyon, Joseph Shepherd, medalist and seal engraver, 1836-
1873
Wyon, Leonard C., chief engraver to the Mint, 1826-1891
Wyon, Thomas, medalist, 1792-1817
Wyon, William, R.A., medalist, 1795-1851
Wryley, William, herald and poet, 1618
Wyse, Sir Thomas, diplomatist and author, 1791-1862
Wythens, Sir Francis, judge, 1704
Wyvill, Christopher, admiral, 1883

'THE CHAURAPANCHASIKA.'

University College, London, April 27, 1897.

NEITHER Sir Edwin Arnold nor your critic in the current issue of the *Athenæum* (No. 3626, p. 539) seems to be aware of the real authorship and date of this charming poem. These points were settled by Dr. Bühler in his famous Kashmir tour in 1875. He shows at pp. 48, 49 of his Report that the poet must be identical with the Kashmirian author Bilhana, who flourished neither at the commencement of the Christian era nor in the seventh century, but in the eleventh century A.D. Further interesting suggestions may be found in Dr. Sol's excellent text and translation ('Die Kaemir-Recension der Pañcatikā,' Kiel, 1886).

CECIL BENDALL.

Literary Gossip.

MESSRS. MACMILLAN & Co. are about to issue in their "English Citizen Series" a volume on the 'National Defences,' by General Maurice, C.B. In his introduction the author shows how gradually public opinion has grown to recognize the enormous importance of the navy (a fact which he, though a soldier, was among the first to urge), and that now there is some risk of the fact being lost sight of that without an adequate army we cannot maintain on land "those gifts which we owe to our power on the sea."

MESSRS. SAMPSON LOW & Co. are about to issue a new book by the author of 'Proud Maisie' and 'The Violin-Player.' It will be entitled 'Camera Lucida; or, Strange Passages from Common Life.' In

a series of stories, chiefly of English society, Miss Bertha Thomas presents various pictures of modern life, studied from somewhat novel points of view.

QUITE the most interesting "lot" of books to be offered for sale next week at Messrs. Sotheby, Wilkinson & Hodge's, is in itself a library. It is a unique collection of books, pamphlets, documents, caricatures, newspapers, letters, portraits, views, broadsides, &c., dealing with the South Sea Bubble and the Mississippi scheme of John Law, numbering in all 481 items. We should like to see the collection permanently lodged in the Guildhall; and here is a unique opportunity for the Diamond Jubilee philanthropist! This sale also includes very many articles of interest—a complete set of the rare and valuable writings of William Usselinx on the peace with Spain in 1608; the fifteenth century MS. of Christine de Pisan, 'Livre de Faits d'Armes et de Chevalerie,' from the Didot Collection; a fine Kilmarnock Burns; two exceptionally fine Shakspeare quartos, the 'Merchant of Venice,' 1600, and the spurious play 'Sir John Oldcastle,' both genuine first editions; a fairly good copy of Wynkyn de Worde's second edition of the St. Alban's 'Chronycle,' 1502; and an excellent one of the same printer's edition of the 'Legenda Aurea,' 1527.

MR. HENRY CRAIK, C.B., is engaged upon a history of Scotland from the Union, which will deal in special detail with the hundred years following 1745. The work has already made considerable progress, and will be published by Messrs. Blackwood & Sons.

'THE TWO DUCHESSES,' the correspondence of the two Duchesses of Devonshire, which, as we mentioned a fortnight ago, Mr. Vere Foster is printing, will contain letters of Fox, Sheridan, Gibbon, Moreau, Napoleon, the Emperor Alexander I. of Russia, the Prince Regent, and others.

THE Selden Society is about to issue the eleventh volume of its publications, being the second volume of 'Select Pleas in the Court of Admiralty,' A.D. 1547-1602, edited by Mr. Reginald E. Marsden. It contains about two hundred cases and documents of the reigns of Edward VI., Mary, and Elizabeth, when the jurisdiction of the Admiralty was at its zenith, and a summary of all the cases dealt with in the period. It also illustrates the foreign policy of Elizabeth, the Armada, marine insurance in 1548, &c. The introduction treats of the history of the court between the fourteenth and the eighteenth centuries, gathered from original documents, including the later records, many of which are State Papers not calendared in 'S. P. Dom.,' nor, it is believed, to be found or referred to elsewhere. Vol. xii., on 'The Court of Requests,' edited by Mr. I. S. Leadam, is now in the hands of the printers.

A PORTION of the collection of ex-libris formed by Mr. Walter Hamilton, Vice-President of the Ex-Libris Society, is to be dispersed at Messrs. Puttick & Simpson's on Monday. The sale includes a good many rarities, notably the German plate with the initials A. V. H., which Sir A. W. Franks thinks may stand for A. von Hecht; of this only two copies are known. The sale catalogue contains several illus-

trations, and a preface from Mr. Hamilton's pen.

MR. HESSELS is going to complete the publication of the papers of the Dutch Church of London by the issue at the Pitt Press of the third volume, which fills some thousands of pages and is divided into two parts; yet in order to find room for all the letters and documents—the most important of them are given *in extenso*—the editor has been forced to reduce the size of the type. The third volume contains a great deal of correspondence relating to the Thirty Years' War. It throws light on the Protestant communities in Flanders and their extinction, on Laud's policy towards the foreign churches in England, and their condition under the Commonwealth and the Restoration.

MR. J. K. JEROME's new book, 'Sketches in Lavender: Blue and Green,' which Messrs. Longman are announcing, consists of short stories which have appeared in serials.

MR. A. W. CRAWLEY BOEVEY is privately printing memoirs of the Boevey family and their leading members. The book will be illustrated. It will contain the Dutch connexions of the old stranger families in London, the Bonnells, Van Ackers, Courtens, Van Loors, &c. Strype the historian comes in. His father was a silk merchant and weaver in Spitalfields, and the record of his baptism at the Dutch Church has been unearthed. His brothers and sister were christened at Stepney.

THE second part of the French Canterbury registers is reaching completion. Mr. Robert Hovenden is the editor. Mr. Minet and Mr. Waller are busy for the Huguenot Society with the French Bethnal Green registers, and Mr. Moens is editing the second volume of the registers of the French Church in Threadneedle Street and also those of the Dutch Church at Colchester, introducing the latter by an historical preface. Mr. Moens is further writing a paper for the Society of Antiquaries on the district of the New Forest in Saxon times and the origin of the rights of common there.

MESSRS. SMITH, ELDER & Co. will publish the limited English edition of Mr. Eyre Crowe's 'Thackeray's Haunts and Homes' to which we referred in our last issue.

THE obituary of the week includes the names of Dr. Goulburn, formerly Dean of Norwich and Tai's successor in the head-mastership of Rugby, but best known to the public by his devotional manuals, which enjoyed a singularly wide circulation; and of Mrs. Linnaeus Banks (Mrs. Varley), the author of 'God's Providence House,' 'The Manchester Man,' 'Caleb Booth's Clerk,' and many other novels. A handsome *édition de luxe* of 'The Manchester Man' appeared only a few weeks ago. The decease is also announced of Mr. Lamb, the author of 'Dundee and its Antiquities.'

MR. HEATON, who was for nearly half a century connected with the firm of W. Thacker & Co., died on Thursday in last week at his house in Clapham at the age of seventy-four years. He had been ailing in health for some years, and his place in Newgate Street was taken twelve months ago by Mr. R. A. Everett, formerly of Mudie's Library.

DR. KARL BLIND has been elected President of the Viking Club.

MESSRS. LAWRENCE & BULLEN will publish in a few days 'Minuscula: Lyrics of Nature, Art, and Love,' by Mr. F. W. Bourdillon. Some of the poems in this little volume are new, but others are the siftings of three yet smaller volumes of verse published anonymously at Oxford in 1891, 1892, and 1894, and now withdrawn from sale.

IN conjunction with the Cumberland and Westmorland Antiquarian Society Mr. Elliot Stock will shortly publish 'The Register of Wetherhal Priory.' It will be edited, with notes and an introduction, by Archdeacon Prescott.

A good deal of interest has been recently excited in America by the appearance of an American-African poet, Mr. Paul Laurence Dunbar, who is declared by eminent critics to be the first to render perfectly the dialect of his people and their characteristics. Mr. Dunbar, whose parents were slaves in Kentucky until liberated by President Lincoln's proclamation, was born and educated in Ohio. His recitations of his own poems in various American cities have excited enthusiasm, especially in literary circles. His 'Lyrics of the Lowly' will shortly be published by Messrs. Chapman & Hall, with an introduction by Mr. W. D. Howells. It is further said that Mr. Dunbar will early in June give in London a public recital of some of his poems, under the patronage of the United States Ambassador.

IN a forthcoming part of the *Rendiconti* of the Reale Accademia dei Lincei (tom. v. fasc. ii.), Signor Carlo Conti Rossini will publish the Ethiopic text of an apocryphal work entitled 'The Prayer of the Virgin at Bartos,' which he has edited chiefly from MSS. in the Vatican. It is thought that the Ethiopic version was based upon a Coptic original, and it is probably as old as the fourteenth century of our era.

THE Parliamentary Papers of the most general interest to our readers this week are a Minute of the Committee of Council on Education with regard to the Voluntary Schools Act (1*d.*); Report for 1896 on Intermediate Education in Ireland (8*d.*); an Education Report for the Eastern Division of England and Wales (2*d.*); and a General Index to Bills and other Parliamentary Papers, 1880-1889 (3*s.* 10*d.*).

SCIENCE

ASTRONOMICAL LITERATURE.

A Study of the Sky. By Herbert A. Howe. (Macmillan & Co.)—This is a very favourable specimen of an introduction to what the author appropriately calls "the most ancient and the noblest of the physical sciences." It begins with a rapid sketch of the early history of astronomy. Then an explanation is given of the apparent daily motion of the heavens, followed by a description, with diagrams, of the principal constellations. Some idea is afforded of the construction of an observatory and of the instruments used therein, not forgetting the most important item of all, the astronomer himself; and if his qualifications are drawn in a way which almost recalls the remark of Rasselas at Imlac's enumeration of those of a poet, it is undoubtedly true that astronomical work is a

great training in patience, steadiness, and accuracy, and can only be effectively pursued under the impulse of enthusiastic interest in the science. Nearly half the book before us is occupied with these preliminary and important matters; the remainder contains a very careful and accurate survey of the facts which have been ascertained or the probable surmises which have been put forth with regard to the worlds around us, both in the system of which our earth forms a part and the more distant stars and nebulae, of the numbers and distribution of which in space (to some extent also of their nature) our knowledge has in recent years, by the aid of modern methods and instruments of observation, been so greatly increased. The illustrations, many of which are taken by permission from *Knowledge*, the *Astrophysical Journal*, and other periodicals, are of a very high order, and give information on solar, lunar, planetary, stellar, and nebular objects which could not be communicated in any other way. As the author modestly asks for correction on points requiring it, we may mention two which struck us in the course of a somewhat hasty perusal (the first, but not the last, we shall give). The old story of the burning of the Alexandrian library by the Saracens has been long regarded by most historians as an invention of later times, and, at any rate, it is very unlikely that many scientific books were then destroyed. When Neptune was discovered in 1846 Encke, not Galle, was Director of the Observatory at Berlin. The latter was one of Encke's assistants; in 1851 he was placed in charge of the observatory at Breslau, where he is still. We hope that when a new edition of this useful little compendium is called for the author will somewhat enlarge his scheme, and treat (as he is evidently well able to do) more fully and in greater detail of the celestial objects here brought in rapid succession before us.

The first volume of the *Annales de l'Observatoire d'Astronomie Physique de Paris*, situated in Meudon Park, and under the direction of M. Janssen, has appeared. It contains an historical introduction with a description of the observatory, and a memoir on solar photography, with specimens of the beautiful studies of the sun's surface obtained by that means. Other volumes will follow as funds allow.

We have received the numbers of the *Memorie della Società degli Spettroscopisti Italiani* for November and December, 1896, completing the twenty-fifth volume. Prof. Tacchini gives an account of the solar phenomena observed at Rome during the last quarter of 1896, with notes on their distribution in latitude during the third and fourth quarters. The December number contains an account of the observations made by MM. Kostinsky and Hasky, at Malaya Karmakouly on the west coast of Novaya Zemlya, of the total eclipse of the sun on the 9th of August, together with reproductions of some of the photographs obtained. The sky was nearly clear at the commencement of the phenomenon; light cirrus clouds gradually overspread the sun during totality but were scarcely sufficient to affect the observations.

THE PROPOSED JUNGFAU RAILWAY.

THE projectors of the Jungfrau Railway, for which a concession has lately been granted by the Federal Government, have published a portfolio containing an account of their enterprise "considered from its scientific, technical, and financial aspects," together with an elaborate series of maps and sections and a fine panorama from the summit, the value of which would have been increased had the more distant peaks been identified.

The extreme height to be attained by the line, 13,430 ft.—we do not reckon the summit lift—is 1,000 feet less than that reached by railroads already constructed in South America, and far steeper gradients are now in use on Pilatus

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and some of the minor Alpine heights. The novelty of the Jungfrau line lies in the fact that almost its whole course will be above the snow-level. It will start from the summit station of the Wengern Alp Railway and ascend by an open incline towards the Eiger Glacier. At this point it will bury itself in the cliffs of the mountain, never to emerge again. The stations, of which there will be eight, will be excavated, but partly open, galleries. The Eiger Gallery Station will command a view of Grindelwald; the Mönch Station is expected to be "a favourite with tourists," who may hope to find guides ready to take them for a run on the Ewigschneefeld, or even to the top of the Mönch and down to the Eggishorn. The seventh station, a cavern 230 ft. below the summit, will be the true terminus, and from it passengers will have the choice of a lift or a spiral staircase to the highest ridge. The temperatures of the tunnel are calculated to range from -2° to -10° centigrade, and it is assumed that the permanent frost will prevent damage from disintegration or flooding. The maximum gradient will be 1 in 4; the motive power will be electricity, the force for which is to be obtained from the two Lüttschinen torrents. The total cost of construction is estimated at 400,000*l.*; the length will be about twelve kilometres. It is proposed to charge 40 francs for return tickets, and it is hoped that about 10,000 passengers will visit the summit every season.

Among the lovers of mountain-tops such a project for "la vulgarisation des sommets"—to use the French phrase—is sure to excite much probably undeserved ridicule and some perhaps legitimate disgust. It may, however, be difficult for the small minority who can hope to reach the top of a great Alp on their own legs to deny the right of the rest of mankind to any share in the glories of nature they themselves so highly prize. Climbers have persistently contradicted Mr. Ruskin's assertion that there are no beauties beyond the reach of children and cripples. The cripple may seem to have some reason for reminding us that he too is God's creature, and for asking to be given a chance to judge for himself of the highest works of his Creator. He may urge that one mountain—even though that mountain be the beautiful Jungfrau—is comparatively but a small sacrifice of privacy to ask from mountaineers. There is doubtless some truth in what the promoters add, "that those possessing the requisite bodily and mental strength will, in spite of the railways, find ample opportunities left to devote themselves to their noble sport." But while they profess to cater for the feeble, they condescend to argument, and are ready to hold out inducements even to the strong. The first "to desecrate the mountains," they remind them—not without point—were those "who did mountains simply in order to 'beat the record' or to invent 'new ascents' by choosing the most awkward route their foolhardiness could hit upon." The Mönch Station, they point out, will be an admirable starting-point for glacier expeditions. They have won the Swiss Alpine Club to their side by yielding to the, we should have imagined, superfluous stipulation that "all climbers, i.e., those who have made the ascent on foot, should have free access to the summit." Swiss generosity is proverbial! In their gratitude the local club have, through a special committee, certified that the rarity of the air will do no harm to tourists, and fortified their warranty by the remarkable statement that "on returning from those ice-bound peaks we always felt as fresh and more fit for work than when we started."

A great deal of the pamphlet is occupied with the consideration of the dangers to health likely to result from the sudden transport of numbers of promiscuous persons to a high altitude. The Federal Assembly required it to be proved that the risk was small or trifling. It has been satisfied, although it apparently requires the Com-

pany to insure the lives not only of their workmen, but also of their passengers, and there are some suggestions of a doctor being held in readiness to examine doubtful cases. No very new light is thrown on "mountain sickness" by the various communications from experts here collected. The reports are, as usual, somewhat contradictory, and some of the writers seem deficient in practical experience. Prof. Regnard, for instance, says, "No such thing will occur except in the case of a few nervous people gifted with a lively imagination," while M. Vallot and Dr. Egli-Sinclair take a somewhat different view. Prof. Regnard, however, supplies a curious experiment, illustrating the effect of exertion in intensifying the symptoms. Two guinea-pigs were placed under a bell-shaped globe, one being allowed to move freely, while the other was confined in a revolving cage, where it was forced to climb a treadmill. They were then subjected to a gradually rarefied atmosphere. The working guinea-pig collapsed in an atmosphere equivalent to that of the top of Mont Blanc. The idle guinea-pig held out till the air was reduced to that of 8,000 metres, the height of Mount Everest, when it "became excited, rolled over on its back, foamed at the mouth, and seemed about to die."

Great stress is laid on the scientific advantages of the project. The promoters offer a donation of 4,000*l.* towards equipping an observatory, and 240*l.* a year more towards its support. Unless, however, the line can be kept open in winter, which must be more than doubtful, the scientific results are hardly likely to be equal to those of lower stations where permanent residence has been found possible.

It will be seen that the promoters are many-sided; they are even poetical. They describe their enterprise as "an ideal task," they regard it as "a child of our times, one of the daintiest flowers reared by science, human skill, and perseverance." The "dainty flower"—it is an odd phrase, surely, to use of a wormhole—will call, however, for something more than enthusiasm before it becomes a reality, and (since a share in the undertaking is offered to foreigners) it would seem as if there were still a possibility—shall we say a hope?—that the Swiss public may decline to provide the necessary capital.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—April 23.—*Anniversary Meeting*—Viscount Dillon in the chair.—Mr. J. G. Waller and Mr. F. Davis were appointed scrutators of the ballot.—The following were elected Members of Council and officers for the ensuing year: *President*, Sir A. W. Franks; *Vice-Presidents*, Right Rev. the Bishop of Stepney, Sir H. H. Howorth, and Viscount Dillon; *Treasurer*, Dr. E. Freshfield; *Director*, F. G. Hilton Price; *Secretary*, C. H. Read; *Other Members of Council*, L. Alma Tadema, W. P. Baildon, Sir J. Evans, W. Gowland, E. Green, A. Higgins, J. Hilton, C. E. Keyser, P. Norman, W. Page, Sir O. Roberts, Sir J. C. Robinson, M. Stephenson, and Capt. J. B. Telfer.—In the absence of the President through ill health, his Annual Address was read by the Secretary. It contained the usual obituary notices of deceased Fellows, and reviewed the chief events of the year, including the excavations at Silchester and the partial destruction by rebuilding of the west front of Peterborough Cathedral. The President also dealt at some length with the provisions in force in foreign countries for the preservation and protection of ancient buildings and monuments, from particulars obtained through the courtesy of the Foreign Office.

April 29.—Sir H. H. Howorth, V.P., in the chair.—Mr. W. Gowland, late of the Imperial Japanese Mint, read the first part of a paper 'On the Dolmens and Burial Mounds in Japan.' The paper was illustrated with photographs, diagrams, and lantern-slides, and contained a *résumé* of Mr. Gowland's explorations of these sepulchral monuments during his long residence in Japan. The earliest burial mounds were simple tumuli of earth, in which bronze weapons and stone ornaments alone were found. These were succeeded by dolmen mounds, i.e., mounds containing stone chambers larger than cists, often of a spacious character, generally of rude megalithic structure, and all of the Iron Age. The dolmens are very numerous in the country, many hundreds being known to the author, and of these he

had explored 406, and had made drawings of or measured 140. They are of four chief types—*allées couvertes*, dolmens with a partially defined chamber, dolmens with a perfectly defined chamber and entrance gallery, and dolmens with two chambers. The stones used in the construction of some are of a very ponderous character, several being from thirty to eighty tons in weight. The dolmens occur in groups, generally on the lower slopes and crests of the hills bounding the larger plains, and are found chiefly in four great centres, viz., the north of the Yedo plain, the central provinces (Yamato, Kawachi, &c.), Izumo, and the north of the island of Kyushu. The mounds which cover them are conical, sometimes with terraced sides, and a form which is peculiar to Japan—a combination of a square and a circular mound. The first two kinds vary in diameter from 25 ft. to 200 ft., and from 10 ft. to 35 ft. in height. The last are often 700 ft. to 1,000 ft. in length, 50 ft. to 90 ft. high, and one—that of the Emperor Nintoku, which is surrounded by two moats—covers eighty acres of ground. The dolmen chambers are of varying sizes, ranging from 12 ft. to 80 ft. in length. Several contain sarcophagi of hewn stone, terra-cotta, and wood, and similar sarcophagi are found in non-dolmen burial mounds. The contents and age of these structures will be dealt with in the second portion of the paper.

NUMISMATIC.—April 29.—Sir J. Evans, President, in the chair.—Major-General M. W. E. Gosset exhibited a gold coin of Nasir-ed-din Khusrû Shah, King of Delhi, who usurped the throne for four to five months in A.D. 1320. His coins are of extreme rarity, three only being known, one in the British Museum and one in the Berlin Museum, this specimen, brought from Afghanistan in 1873, being the third.—Dr. O. Codrington exhibited a gold amulet inscribed in the Arabic character with the ninety-nine epithets of the Deity.—Mr. Ready exhibited an unpublished variety of the common Porto Bello medal, distinguished by the initials I. K. and the word DUBLIN in the exergue; also an unpublished medal commemorating the victories of Frederick the Great in 1757.—Mr. W. C. Boyd read a paper on a find of Roman denarii at Cambridge, consisting of 193 coins ranging from the time of Commodus to that of Philip, A.D. 248.—Mr. Warwick Wroth read a paper on the Greek coins acquired by the British Museum in 1896, chiefly from the famous Montagu and Bunbury cabinets.

LINNEAN.—April 15.—Dr. A. Günther, President, in the chair.—Mr. W. B. Hensley was admitted, and Mr. D. A. Jones was elected a Fellow.—Mr. H. Fisher, the naturalist of the Jackson-Harmsworth Polar Expedition, made preliminary observations on the plants collected by him in Franz-Josef Land.—On behalf of Mr. A. O. Walker an abstract was read of a paper on some new Crustacea from the Irish Seas. Of the four species of Edriophthalma described as new, two of them, viz., *Leuconopsis ensifer* and *Stenothoe crassicornis*, were taken, at a depth of thirty-three and twenty-three fathoms respectively, during the dredging and trawling operations of the Liverpool Marine Biological Committee, in April, 1896, in the steamer John Fell, which was then employed in obtaining ova for the experimental fish-hatchery at Port Erin. It was found that by attaching a tow-net with a light cane ring to the back of the trawl-net, a short distance behind the foot-rope, many small Crustacea were captured, including the above-named species. Of the other two novelties, *Apsides hibernicus* was taken by Mr. Gamble between tide-marks during a week's collecting at Valentia Harbour, and *Parapleustes latipes* was found by Mr. Walker while naming the collection of Amphipoda in the Dublin Museum. Four specimens were taken in 750 fathoms off the south-west coast of Ireland. Until the publication of the Report of the Committee on the Marine Zoology of the Irish Sea (*Brit. Assoc. Report*, 1896, pp. 417-450), little had been done in investigating the Edriophthalma, except in the neighbourhood of the Isle of Man, where Mr. Walker had collected a number of species.—The Secretary gave an abstract of a paper by Dr. A. J. Ewart 'On the Evolution of Oxygen from Coloured Bacteria.' The author found that coloured bacteria under certain appropriate conditions possess the power of evolving oxygen in greater or less amount. In some the oxygen appeared to be absorbed from the air by the pigment substance excreted by the bacteria. The process he considered was not a vital one. The substances contained in an alcoholic extract were found to have the same power, though less marked, of occluding oxygen, but this property was soon lost. The purple and green bacteria, in which the pigment forms an integral part of the bacterial plasma, when exposed to radiant energy showed a very weak evolution of oxygen, continuing for an indefinite period under favourable conditions. In the former of these the

assimilatory "pigment" is "bacterio-purpurin," in the latter "chlorophyll." The process in this case is a vital one, and the oxygen evolved is apparently derived from the assimilation of carbon dioxide.

CHEMICAL.—April 29.—Prof. Dewar, President, in the chair.—The following papers were read: 'On the Explosion of Chlorine Peroxide with Carbonic Oxide,' by Messrs. H. B. Dixon and E. J. Russell; 'Monochloridiparaconic Acid and some Condensations,' by Dr. H. C. Myers; and 'On the Decomposition of Iron Pyrites,' by Mr. W. A. Caldecott.

ROYAL INSTITUTION.—May 1.—*Annual Meeting.*—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—The Annual Report of the Committee of Visitors for the year 1896, testifying to the continued prosperity and efficient management of the Institution, was read and adopted.—The following gentlemen were elected as officers for the ensuing year: *President*, the Duke of Northumberland; *Treasurer*, Sir J. Crichton-Browne; *Secretary*, Sir F. Bramwell; *Managers*, Sir F. Abel, Right Hon. A. J. Balfour, J. Wolfe Barry, W. Crookes, E. Frankland, C. Hawley, D. W. C. Hood, V. Horsley, W. Huggins, Right Hon. Lord Lister, L. Mond, A. W. Rücker, B. W. Smith, Hon. Sir J. Stirling, and Sir H. Thompson; *Visitors*, Sir J. Blyth, W. A. Brailey, E. Dent, J. A. Fleming, E. Kraftmeier, Sir F. Laking, H. Leonard, Sir P. Magnus, T. L. Mears, L. M. Rake, T. Tyrer, R. W. Wallace, J. Westlake, His Honour Judge F. M. White, and J. Wimshurst. May 3.—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—The following were elected Members: Mrs. Silvanus P. Thompson and Mr. C. E. Southwell.

SOCIETY OF ARTS.—May 3.—Mr. L. F. Day delivered the first lecture of his course of Cantor Lectures 'On Design in Lettering.'

May 4.—A paper 'On the Arctic and Antarctic' was read before the Foreign and Colonial Section by Mr. A. Trevor-Battye.

May 5.—A paper 'On the Railway to India' was read by Mr. C. E. D. Black, and was followed by a discussion.

May 6.—Field-Marshal Lord Roberts in the chair.—A paper 'On Kafiristan: its Manners and Customs,' was read before the Indian Section by Sir G. Scott Robinson. The paper was illustrated by a collection of costumes, weapons, &c., and by a series of lantern-slides.—A discussion followed.

SOCIETY OF ENGINEERS.—May 3.—Mr. G. M. Lawford, President, in the chair.—A paper was read by Mr. H. O'Connor entitled 'Automatic Gas Station Governors.'

SOCIETY OF BIBLICAL ARCHEOLOGY.—May 4.—Sir P. Le Page Renouf, President, in the chair.—A paper by the Hon. Miss Plunket was read, entitled 'The Median Calendar.'

ARISTOTELIAN.—April 26.—Mr. S. H. Hodgson, V.P., in the chair.—Mr. E. C. Benecke read a paper 'On the Logical Subject of the Proposition.' If logic is regarded as the science of proof, or of the establishment of the results of thought, it is necessary for it that the import of the propositions in which those results and their grounds are stated should be determined; and this involves determination of their subject. Now every proposition has various meanings. In an actual argument the particular meaning is fixed by the context. Where there is no context, the subject can be determined, if at all, only by the form; and unless it is so the proposition is unmanageable for logic. This justifies the very great attention paid to the A, E, I, O propositions in formal logic, but also lays on logicians certain obligations which they have not always shown great readiness to fulfil.—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Aristotelian, 8.—'Aristotle's Theory of Incontinency,' Mr. W. H. Fairbrother.
Tues. Society of Arts, 8.—'Design in Lettering,' Lecture II, Mr. L. F. Day. (Cantor Lecture.)
Wed. Surveyors' Institution, 8.—Discussion on 'Some Legal Incidents of Tenancies of Urban Property as illustrated by Recent Decisions.'
Thurs. Royal Institution, 8.—'Recent Journeys in Sze-Chuan, Western China,' Mrs. Bishop.
Thurs. Society of Arts, 8.—'A Half Century of Line Engraving, 1790-1890,' Mr. G. Chislow.
Wed. United Service Institution, 3.—'The Defects of our Military Financial System: 1, For Peace; 2, For War,' Lieut.-Col. S. Churchill.
Thurs. Huguenot, 8.—Annual General Meeting.
Fri. Society of Arts, 8.—'Motor Traffic: Technical Considerations,' Sir J. Salomons.
Sat. Geological, 8.—'The Gravels and Associated Deposits at Newbury (Berks),' Mr. E. P. Richards; 'The Mollusca of the Chalk Rock,' Part II, Mr. H. Woods.
Sat. Royal Institution, 3.—'Liquid Air as an Agent of Research,' Prof. Dewar.
Sat. Royal, 4.
Sat. Electrical Engineers, 8.—Discussion on 'The Generation of Electrical Energy for Tramways'; 'Disturbances of Submarine Cable Working by Electric Tramways,' Mr. A. S. Trotter.
Sat. Mathematical, 8.—'On Cubic Curves as connected with Certain Triangles in Perspective,' Mr. S. Roberts; 'An Analogue of

- Anharmonic Ratio,' Mr. J. Brill; 'An Essay on the Geometrical Calculus,' Herr E. Lasker (continuation); 'On the Partition of Numbers,' Mr. G. B. Matthews.
Fri. Physical, 8.—'An Instrument for comparing Thermometers with a Standard,' Mr. W. Watson; 'An Experiment in Surface Tension,' Mr. A. S. Ackerman; 'The Effect of Temperature on the Magnetic and Electric Properties of Iron,' Mr. D. K. Morris; 'The Formation of Mercury Films by Electric Osmosis,' Mr. R. Appleyard.
Sat. Astronomical, 8.
Sat. Royal Institution, 9.—'Explosion-Flames,' Prof. H. Dixon.
Sat. Royal Institution, 3.—'The Greek Theatre according to Recent Discoveries,' Rev. J. P. Mahaffy.

Science Gossip.

THE Institution of Civil Engineers are making what is for them an entirely new departure, in imposing an examination on candidates for associate-membership. It is thought that the profession will be thereby raised to a higher standard in the public mind—more on equality with that of medicine—as tending to check the possible entry of the unqualified. On the other hand, any system of examination can scarcely fail to encourage the detestable practice of "cranning." It remains to be seen how the new method works. In former days it was thought that a civil engineer could alone be judged by his actual personal accomplishments in his own sphere of action.

PROF. GEORGE FORBES, who took a leading part in the utilization of the Falls of Niagara, has recently been examining the Nile cataracts with a view to reporting on the feasibility of harnessing them in a similar way for purposes of the transmission of power. He has also quite lately examined the Victoria Falls of the Zambesi river, on his way to Egypt from New Zealand.

THERE is no doubt that enormous power exists in the Falls of the Nile; but whether they can be profitably turned to account is another question. The item for consideration is, of course, whether the work would not involve an expenditure as great as, or greater than, that attached to erecting the ordinary electric-power stations of to-day. It may also be asked whether such power would ever be likely to be of service within a reasonable distance from the source of supply.

AT the Deutsche Geographentag, which has just been held at Jena, it was decided to hold the next meeting at Berlin in 1900, instead of in 1899, in case the twelfth Internationale Geographentag should be held at the German capital in the last-named year.

THE small planet, No. 348, discovered by M. Charlois at Nice on November 28th, 1892, has been named May.

WE have received the Report of Mr. Tebbutt's Observatory at the Peninsula, Windsor, New South Wales, for 1896. That year was characterized by a very large number of clear nights, and Mr. Tebbutt obtained many excellent observations, both meridian and equatorial. No fewer than 161 phases of occultations of stars by the moon were recorded.

MISS CATHERINE WOLF BRUCE, of New York city, proposes to found a gold medal, to be awarded annually by the Astronomical Society of the Pacific, for distinguished services in astronomy, to persons of either sex and of any nation. That society already awards a bronze medal, founded in 1890 by the late Joseph A. Donohoe, for the discovery of each unexpected comet.

FINE ARTS

THE SALONS AT PARIS. (First Notice.)

THE Salons have opened this year in an atmosphere of rubbish and building materials. Both at the Champs Elysées and the Champ de Mars, on the two banks of the Seine, the pickaxe has begun its work of demolition to make room for the buildings intended for the Universal Exhibition of 1900. At the Champs

Elysées, in particular, the sight is a sorry one. This Palace of Industry, which, in spite of its name, the artists had become used to consider as their building, as the Salons have been held there since 1857, is already half ripped open; but its walls, ever ready to do service, have been devoted for this one and last occasion to the display of the canvases which record the artistic output of the year.

The varnishing in these recent ruins has suggested some gloomy thoughts. Apart from the recollections of the past, very dear to all the artists for whom the palace has been the scene of their first appearance and the witness of their success, minds have been full of uneasiness about the future. Where will next year's exhibition be held? This is the great question exhibitors are asking to-day, which overrides all others, and agitates every spirit. It seems that the very existence of art is bound up with a building where pictures can be hung, and statues ranged in line like orange-trees in tubs. The feeling excited by this question of future Salons during the interval between the demolitions of to-day and the completion of the Palace of Arts, which will raise its head on the new avenue projected to continue the view from the Invalides, and the bitter and vehement tone which the discussions have taken on every side, have given a better understanding of the abnormal element in the conditions under which works of art are produced in our day.

Formerly monuments, religious and civil, cathedrals and abbeys, palaces or "Hôtels de Ville," were built, and statues and pictures grew with these monuments, were supported from the same source, served to complete or glorify their meaning, or display their soul. Works of art always had a definite end. The artist received his programme ready made from his contemporaries; the invention on his part was generally confined to technical matters; he felt about him a homogeneous public to whose words he gave expression, at once its servant and its herald.

This public has long disappeared; it has been so cut up, so torn into rags, that it has lost all power to afford the modern artist any hopes of its support. He does not even know any longer where to find this public, yet he must effect a meeting; he gives himself up to the marketing of the annual rendezvous: hence the institution of the Salons. The producer, the exhibitor, makes a show of his stock, on which the public bestows a curiosity for the most part superficial and indifferent; and as people never agree on any essential point, the showman must attract the attention of the loungers or tempt the *ennui* of buyers. Properly speaking, the Palace of Arts is more like a money-market than anything else; it is idle for the architects to erect their colonnades, crown them with pediments and domes; they will only be adding a new banking branch, a new cashier's counter, to the monuments of the modern Babel.

It is a wonder how in such circumstances serious and true art, of the sort which grows from the intimate harmony of souls in meditation, can continue to flourish. But, God be thanked, the human heart is full of resource, and, however unfavourable the soil, the small blue flower of the ideal persists in raising a head pensive and delicate, but tenacious of life, to an inclement sky. In spite of the seeming incoherence and anarchy of the art of to-day works appear here and there which will represent for the future some of the aspirations of the modern soul, and it is our business to discover them among this confused mixture, this great display of pictures bad and good which we call a Salon.

The statutes of the corporation of Sienna painters in the fourteenth century contained a declaration admirable in its simplicity. "We are," said they, "those who make known to men unpolished and illiterate the miracles performed by virtue and by

means of the holy faith. And nothing, however small, can have either beginning or ending without these three things: ability, knowledge, and volition with love. Times and circumstances may change, the various media may be transformed and ideas evolved, but we must always return to this standard. No one, indeed, would be ingenious enough to-day to require from our artists such decorations as those of the painters of Sienna. A reporter who interviewed the studios from Montmartre to Montparnasse has brought back from his visitation such contradictory answers that it would be a task of great difficulty to extract from them a concordant definition of the aim and mission of art. And yet in every work of art worthy to be so styled what one ought to seek and find to-day, as in old times, is perhaps only a wish served by knowledge and determined by love. The critic's sole business is to estimate the relative value, the degree of beneficence, of these diverging loves and wishes. This quality of volition is marked in an important and much debated work by M. Jean Paul Laurens, exhibited at the Champs Elysées. *Le Lauragais* (No. 968) is a large decorative panel destined for the town hall of Toulouse. M. Jean Paul Laurens is a native of the Haute Garonne; he has already painted for the same destination an episode in the siege of Toulouse by Simon de Montfort at the time of the Albigensian crusade. This year he has chosen to represent a corner of Haut Languedoc, where he was born. Professional landscape painters make many objections to the conception as well as the execution of this picture; their criticisms have not shaken my faith, and I rely on the very strong emotion which this picture has called up in me. I have had occasion recently to cross a part of that Lauragais whose characteristic aspects M. Laurens has chosen to sum up. Standing before his picture, I thought I saw suddenly rising a heroic vision of the country I had traversed. As far as the edge of the horizon under an autumn sun the ridges of the hills round themselves off and disappear. Hung on their sides, pairs of oxen drag heavy ploughs, and, as far as the eye can reach, in the fields, separated here and there by low green hedges, the furrows run side by side in lines, showing up sharply by a reddish brown, here the grass which has turned pale, there the stubble which has grown yellow in the heat of the Southern summer, which is almost over. With such materials it was not easy to make what one calls an interesting picture and to fill a large canvas. These difficulties have not stopped M. Laurens. He seems to have given himself up with a sort of tender, yet manly enthusiasm to the appeal of his native country, the sweet, strong charm of early recollection. With eyes and memory full of the splendour of the familiar horizons which saw him grow up in the midst of nature, he has joyously returned to her, and to make his picture has only needed to look into the double vision of his youth and his heart. The Hôtel de Ville of Paris and the new Sorbonne, of which the decoration is not yet completed, have not been so well treated as the town hall of Toulouse. For the Sorbonne, M. G. Dubufe has painted a ceiling, exhibited at the Champ de Mars under the title *Et Scientia quoque Poesis erit* (442). The painting of a ceiling is always a delicate and somewhat paradoxical business. Although this form of art numbers certainly masterpieces since the sixteenth century, it is difficult to regard as normal a painting which can only be seen after great trouble at the cost of a dislocation of the head most unfavourable to æsthetic pleasure. Michael Angelo, when he left the Sixtine Chapel, where he had passed years with his solitary and austere dreams as his only companions, had contracted (so Vasari and Condivi tell us) so great a stiffness that he had lost the power of looking from the top to the bottom. In order to read a letter he was obliged to lift it above his face. Certainly, details such as these

go to increase the religious respect, not unmingled with a suggestion of fear, which one feels on entering the Sixtine Chapel, but they show, nevertheless, the paradoxical element in the painting of ceilings. M. Dubufe is not Michael Angelo, and he has not a stiff neck; the allegory by which he has attempted to express the thought that science also will be a form of poetry is not very clearly made out, still less is it sublime; it is an academical figure whose elegance is sufficiently commonplace.

It must be confessed that painter-decorators often have very strange themes dictated to them. For the Social Museum M. Axillette has had an allegorical ceiling to paint (Champs Elysées, 52), *Humanity, the Fatherland, the Social Muse*. For the Ministry of Commerce M. Sinibaldi (Champs Elysées, 1569) has painted *French Commerce receives Specimens of the First Stuffs presented to Her by Peace and Plenty*, and really he has extricated himself from his difficulty with great ingenuity, mingling with a kind of candour reality and allegory, and composing a design in which all harmoniously gathered together make up a cluster highly agreeable to the eye. For the Hôtel de Ville, lastly, M. Lagarde (Champ de Mars, 736) has painted with a very decorative bias *The Lake of the Bois de Boulogne* at the end of an autumn afternoon. He is the loving painter of sad and silent hours, clouded horizons, modulations in low tone of half lights. He has made of the Bois de Boulogne a melancholy solitude enlivened only by the great swans which slowly intersect the dreaming water, of which the tranquil surface reflects the sweetness of the sky and the rusted green of the leaves soon to die.

M. Montenard, in the fervent Southern style, has composed *The Basin of the Tuileries*, also for the Hôtel de Ville of Paris (Champ de Mars, 920), a bit of country in the sun, and for the palace of the French Union at Constantinople he has put in the roadstead of Marseilles (919) all the azure of the Mediterranean, and even more. And everything considered, it is still the decorative landscape which produces on the walls of our public buildings the happiest effect, and calls up the most reposeful images to gaze upon. Dear good nature refreshes us after allegories and academical figures more or less pretentious; to her we must always return.

ANDRÉ MICHEL.

THE SOCIETY OF PAINTERS IN WATER COLOURS.

SEVERAL artists of distinction who are frequent contributors to the gatherings in Pall Mall are this year conspicuous by their absence. There are, of course, here as elsewhere, a considerable number of commonplace, mannered, and dull drawings, but these are so far from being the staple of the exhibition that it is unjust to say that it is destitute of fine things. It is to be regretted, however, that Sir E. Burne-Jones and Messrs. Abbey, Alma Tadema, Dobson, Shields, and Wallis have contributed nothing, and that several excellent painters have sent only one picture each.

Sir John Gilbert's dramatic way of treating romantic and legendary themes, which he has long excelled in, is, despite some few inevitable shortcomings, once more exemplified in his illustration of Scott's 'Ivanhoe,' which represents *Cedric's Pledge at the Festival at the Castle of Ashby* (No. 27); indeed, nothing could be better in its way, or broader, more animated, or richer in colour. Sir John's other contribution, which he calls *A Standard-Bearer* (119), is not a little hackneyed, yet no one in this society but the venerable President could paint so bold and masculine a work.

Mr. W. Field's position is much improved as an idyllic painter by his *Way to Borough Marsh* (9), a capital example of the school of David Cox. The shadows are, however, rather dirty, a fault injurious to the charm of a firmly drawn and crisply painted view. The composition is excellent. *Hampstead Heath*

(162), by the same artist, possesses similar merits, but it is not so happily designed, nor are its somewhat hackneyed elements so well put together. — Mr. T. Lloyd is a neat-handed painter, but his range of subjects, although pleasing, is decidedly narrower than his friends could desire, for they almost invariably include tall figures grouped on the banks of streams, where, Mr. Lloyd's horizons being inevitably low, they rise sharply and solidly against the skies the artist is devoted to. The figures are always excellent in their way, clearly and firmly drawn, and suitable to the subjects they are intended to illustrate. *A Primrose on the River's Brim* (11) comprises two such figures, lovers who seem to be having a tiff. It is a clever, but not an ambitious drawing of a class that is much too numerous, and admitting that it is practically faultless, we feel that we should like a change in the artist's mood as well as his manner, his materials, and his motives. *A Dance at the Hall* (63) indicates that even Mr. Lloyd feels the necessity of a change, so far, at least, as his choice of subjects goes, for the theme is that which the late Mr. S. Read often essayed to treat. No. 63 is a capital picture of full moonlight over a snowy landscape, and, of course, an ancient mansion is inserted of the kind dear to painters of Mr. Lloyd's calibre, partly surrounded by bare trees, and fully lit up because of a festival within. The effect of moonlight on snow is happily represented, and the scene is pleasantly and skilfully painted, but the freshest point about it is the introduction of a group of deer, who, fascinated by the glowing light of the windows, and perhaps attracted by sounds of revelry within the house, approach timidly and wonderingly. *Water Lilies* (158) is another enjoyable drawing which shows Mr. Lloyd has improved since last year, when he sent to this gallery nothing so good as Nos. 63 and 158. The figures are, like the rest of the work, decidedly pretty. *Spring Evening* (170) is another instance of Mr. Lloyd's limited choice of subjects; otherwise it is decidedly acceptable.

Mrs. Allingham, too, is more than usually well represented. Her *Old Kentish Inn* (7) is a highly idyllic drawing of an ancient roadside tavern, with its half-timber front and quaint tiled roof. It is embowered among trees nearly as old as itself, and it is all the more precious in these days of improvements, when old things are rarely left alone. The colour and brightness of this drawing make the slightness and weakness of the foreground more regrettable. *A Bluebell Hollow* (113) reminds us of that not remote date when Mrs. Allingham had never painted anything less fresh and beautiful than this delicate picture. Broad, solid, and simple, 'A Bluebell Hollow' is worthy of her best period. In a *Spring Cope* (213) ought not to be overlooked by those who care for No. 113. Of *A Primrose Bank* (225) much the same may be said, although its subject is somewhat hackneyed, and its execution is not quite so sound and solid. In short, it may be said that Mrs. Allingham is herself again in these landscapes, while we should like to see some more of her figure pictures.

Turning to the other landscapes, we may begin with Mr. Albert Goodwin's dignified and sympathetic *Bamborough Castle* (31), a delicate, massively painted, and most subtly toned and drawn panorama of vast grey sands and a pale sea in the distance, an atmosphere softened by mist and suffused with pallid light. The unity and vigour of the painter's inspiration have added greatly to the impressive simplicity of this fine piece; indeed, if the rushy foreground were more solid, it would be irreproachable. *Amsteg, St. Gothard* (94), is as broad as it is tender, silvery in tone and colour, and yet perfectly solid and strong. Mr. Goodwin's *Spiez, Lake Thun* (96), it may safely be said, combines many of the charms of the art of Turner and Alfred Hunt; in fact, its draughtsmanship is at once

firm and solid, its gradations are exquisite, and its colour is extremely delicate. *The Jumna and the Taj Mahal, from Agra Fort* (116), is one of the broadest and subtlest of Mr. Goodwin's Indian drawings. However, the thinness of the handling is against it, and the same objection may be urged against the technique of *The Pilgrims*, "Here have we no continuing city" (150), in which a poetical idea is suggested rather than expressed, and the means are inadequate for success and out of keeping with the motive. *Whitby Abbey* (183) is not equal to several of Alfred Hunt's drawings of that noble ruin, and the subject of *Mont St. Michel* (198) is too large and important to be treated as it is. Mr. Goodwin's drawing can hardly be said to suggest anything like a concrete idea such as pervades his highly telling view of the Jumna, No. 116.—Fuller of sentiment, but far less delicate, searching, and subtle in their execution than those of Mr. Goodwin, are the numerous drawings which Mr. S. P. Jackson has sent. Like Mr. Lloyd, he in more than one instance has departed from the studies and themes which he repeats too often. It is well that this should be so, and it is better than well that he should have pitched upon so little hackneyed a theme as that of No. 59, *Stonehenge, Winter Sunset*, which, though with different materials, is as poetical and fully as impressive as any of those studies of Cornish bays in misty twilight we have so often admired. The style and simplicity of the drawing are exactly what the subject demands. *A Thames Backwater* (45), an old drawing by Mr. Jackson, is rather weak if not commonplace. Quite another theme is that of *The Hamoaze from Devonport Dockyard* (89), as it was fifty years ago. It is a good example of Mr. Jackson's most vivid manner of depicting nature. In it he appears to a certain extent as a realist rather than the painter of ideas of which his coast scenes and their effects are but the expressive materials and types, borrowed from nature, and conventionalized according to the artist's mood. In *Moonrise at the Land's End* (163) the reader will find an apt illustration of our meaning and of the painter's characteristic style and mannerisms combined in the representation of the ghastly cliffs, the moonlight fading on the misty sea, and that stern solemnity of the time and place which is proper to the scene. As a drawing, on the contrary, it can hardly be said to be up to Mr. Jackson's standard. *Porth Cotham, Cornwall* (168), is, on the other hand, one of the best and most representative examples we have had from him for many years, because it gives, with appropriate dignity and simplicity that are almost classic, the solemnity of the scene when the full moon rises through the mist which is so frequent and fine an element of the landscape in West Cornwall. It is an especially excellent representation of, or rather it suggests, the calm atmosphere, where not a movement or change of colour in the scene at large distracts our attention from the low murmuring and remurmuring of the waves where they fall upon the level sands, and the waves' slow beat is distinctly yet but softly audible. Headland extends beyond headland in the coast-line till the vapour-charged air absorbs the last of them. All the while, the sun being but indirectly visible, there is a faint rosy flush upon the edges of the loftiest clouds, and the firmament darkens behind them. The reddened moon grows paler as it rises behind the evening band, with which our artist knows so well how to deal. A non-naturalistic landscape, yet instinct with the dignity of nature, "Porth Cotham," however much it may lack of his colour and force, possesses a considerable share of the idyllic mood of Samuel Palmer, who in his younger days painted much in Cornwall, and there found not a few of the materials which he used with so much genius. Another

view of the same sort appears in No. 169, *On the Wild North Cornish Coast*. The effect represented here is that which immediately precedes sunset, and while the latest direct light still flushes the pinnacles and step-like grades of the slate cliffs. The drawing is more precise and firm than Mr. Jackson's usually is when he is dealing with twilight effects. It should be so, because more of daylight than ordinary makes the outlines clear and the shadows darker and more distinct than when the evening's mists have risen. Yet another drawing by Mr. Jackson claims attention, viz., *A Barque endeavouring to beat off Shore in a Sea-Fog at the Lizard* (188).

Mr. R. W. Macbeth's *Gipsies' Sunday* (60) is a water-colour version of a capital picture in oil of his which we lately praised, a young gipsy seated on the bank of a rapid stream and bathing her limbs. This drawing is all Mr. Macbeth has contributed to the gallery, but it is powerful and masculine.—Mr. R. T. Waite sends a picture (72) of a party of villagers gathering nuts at the side of a copse; in it he has adopted the manner of A. D. Fripp, and in some respects it is almost as good a drawing as any of Fripp's, but it is not so solid, nor does it possess the same purity of colour and delicacy of tone. On the other hand, the landscape, the figures of the nutters, and the sky effect where the sun and full moon are almost equally powerful, are broad, well drawn, and natural, and the white calm is depicted with all Fripp's delicate appreciation of nature and the lightness of his touch. *Hay-makers changing Ground* (102) is more in Mr. Waite's usual manner, but not so good. None of his other drawings is particularly attractive.

Another group of landscapes with figures may now be criticized, and we shall begin with the works of Miss M. Butler (one of the Society's most recent and fortunate acquisitions), which are pleasantly fresh and bright. The young lady knows how to look at her subjects with the eyes of a well-trained artist; she can make good pictures out of simple and, indeed, trivial materials; and all her three contributions are extremely interesting and even beautiful, although there is not a shred of a story, anecdote, incident, or an atom of pathos beyond that which always attends really artistic representations of homely nature. *The Banquet* (75) is perhaps the best of her contributions; yet, although it depicts nothing more reconite or romantic than what Browning called "a flutter-down of doves" eager to feast on a mass of spilt grain, it is a true picture, admirable in tonality and colouring. Some needless blackness in the shadows is all that is objectionable in it. No. 69, *Toll from the Turnip Cart*, comprises nothing more ambitious and pretentious than a group of cattle in a sunlit spring meadow, an excellently painted and well-composed clump of beeches behind them, and a noteworthy sky overhead. The merits of the picture, which is bright, pure in colour, and well modelled throughout, culminate in the cows, who are picking up turnips shaken down from a passing cart. They are a little rough in handling, and the picture suffers accordingly. Miss Butler's third contribution is *Shine and Shadow* (140), a well-composed group of white cows lying in a sunny meadow, the colour of which is a little positive, if not somewhat crude, and the herbage itself is rather heavy in tone and touch. These pictures command attention by the massing and breadth of their chiaroscuro, and the solid way in which they have been handled.—Mr. D. Murray, absorbed in working for the Royal Academy, where he appears in very great strength, has sent but a single drawing. It is, however, a capital specimen of his ability and the wealth of his resources. It is called *Cut Timber* (92), and in some respects reminds us of John Linnell's broad way of painting; it is full of solidity and good draughtsmanship. Besides, there is plenty of force, both of tone and colour.

There is no doubt, however, that it is a little too chalky. The composition, as is usually the case in a good David Murray, is happy.

We shall conclude our notes upon a series of drawings selected on a second survey, or rather re-selected from a number of meritorious examples, by noticing Sir F. Powell's marine piece, *A Glimpse of the Sea* (106), which represents two young children gazing intently over a wall, at the edge of a cliff, through the warm mist which half shrouds the sea, yet does not hinder its surface from glittering through the dense haze. Sir Francis, who has always been fond of painting misty and opalescent effects upon the sea and shore, has added much to our admiration of his art by the fineness, breadth, and beautiful colouring of this, his best drawing of the sort. It is, in fact, an approximation to the work of A. D. Fripp, and yet preserves the impress of the living painter, and is, moreover, a capital exercise in tone.

The remaining examples that possess some importance may be briefly disposed of. Mr. Marshall has done for *A City of the Guelderland, Holland* (2), what he has done for countless English cities. This is a tender picture of moonlight and sunlight combined, while yet the latter rules. Its grading and the difficult and contradictory tones and colours demand much praise. *From Lambeth Embankment* (73) is a good specimen of Mr. Marshall's older manner of painting Thames-side subjects half-shrouded in lurid yet opalescent smoke and mist. Mannered as it is, it is artistic, characteristic, finely massed, large in its style, and true. We care less for a mannered if well-conceived view of *The Tower* (23); and Mr. Marshall's *Old Essex Wharf, Limehouse* (58), has little of the racy roughness and sympathetic spirit and rare force of Mr. Whistler's pictures of such themes; still it is good in itself. *Nymegen* (218) takes us back to the style and mood of 'A City of the Guelderland.'—With Mr. C. Davidson we go to *Perranporth* (3), a vista of a sunlit moorland path which is delicate and harmonious, but rather more woolly than is usual with this artist, whose Surrey scenes of many years ago were quite as bright as this Cornish one, and erred rather on the side of hardness and over definition than otherwise. *On the Moor, Perranporth* (48), is a good composition and at the same time a capital sketch of the coast in calm and sunny weather. Mr. Davidson sends several other works of the same kind; perhaps too many of them.—Of Mr. S. T. G. Evans's *Sheep's Bridge* (4) much the same may be said, although it is sweet in sentiment, harmonious, and English, in the mood and manner of the artist's distinguished father, "Sam Evans of Eton." No. 25, *Early Spring on the Thames, near Windsor*, is decidedly good, modest, and also reminds one of his father, and has besides a touch of David Cox about it.

Mr. S. J. Hodson has of late distinguished himself by painting German buildings and streets of all sorts in a manner of which *Entrance to the Rathaus, Goslar* (5), is a capital example. Although it lacks force and would be much improved by a massive colour scheme, it is solid, well drawn, and sound. The pearliness of its light is enjoyable, and would be more so if the chiaroscuro were more massive. *The Holz Markt and Rathaus, Halberstadt* (44), a work of the same sort, is good but confused, and not one of Mr. Hodson's best drawings. A decidedly picturesque subject, which deserved a simpler sort of treatment, is that of the same painter's *Market-Place, Goslar* (181). Mr. Hodson is a sort of Samuel Prout come to life again, as if to paint Prout's subjects.

One of the most unequal painters of animals now flourishing is Mr. J. M. Swan, whose *Tiger and Tigress* (10) is full of energy and character, but the dirtiness of its landscape, its unclean colours and slovenly drawing are really distressing.—Mr. Birket Foster's thoroughly

characteristic *Wild Flowers* (13) is quite as pleasing as any of his innumerable drawings of the same class, and it is less spotty. *Near Connel Ferry* (209), cottages with pines, is not less characteristic, and is perhaps more mannered, still it is pleasing and wholesome, if not ambitious. Much the same may be said of *Crofters' Cottages at Strath, Gairloch* (220), a curious group of rude and slovenly dwellings. — Sir E. J. Poynter's *On the Lake of Geneva* (16) is as firmly and solidly executed as if it were a sculpture in marble. Though rather cold, it is bright, finished, and veracious, the invariable qualities of his workmanship. No. 197, *From a Garden on the Lake of Geneva*, is another example, but brighter and warmer, and possesses much of the same skill and energy. There must be a good deal of facility, too, for without it no energy or industry could produce so much solid work. — *At Tanjiers* (20), by Mr. E. A. Goodall, is picturesque, its colouring is pretty, and the atmosphere is warm; but his *Entrance to the Grand Canal, Venice* (38), is a better drawing; it is, however, by no means innocent of the lamp. — Mr. M. Hale's *Winter Twilight* (21), a striking view of a gaslit, smoky London street, its glaring shops and crowded pavements, as they appear after a rainy sunset, is an extraordinary *tour de force*, worthy of careful study, and sure to win applause when it has been thoroughly examined. It is a curious contrast to Sir E. Poynter's works. No student will, or ought to, overlook Mr. Hale's broad and solid *Spring* (228).

No. 24, Mr. R. Little's *Italian Landscape*, hardly deserves that title. It is woolly and neither beautiful nor romantic. Much more might have been made of the subject, which is a good one, of Mr. Little's *Orange Seller* (226). — If Mr. J. W. North's thoroughly unreal as well as unpoetical *King Arthur's Pool* (30) were less like a piece of feeble stained glass it would be a better work of art. Crude, thin, and gaudy, it is destitute of draughtsmanship of any sort. — Very graceful in its serenity and sentiment, and admirably drawn without forfeiting breadth and softness, is Mr. E. A. Waterlow's *A River Road, Evening* (37), which is happy in combining some of the skill and taste of Cox with the breadth and Englishness of Constable. It is one of the truest pastorals of the year. — *The Choir of St. Père, Chartres* (41), shows Mr. T. M. Rooke at his best as a painter of picturesque architecture. It is a pity that this fine view of a noble interior is injured by the lack of solidity in the nearer columns. But for this No. 41 would be stereoscopic as well as bright, good in colour, and broad. Other drawings of architectural subjects by Mr. Rooke are much to be praised. The best of them is *Rue de l'Épicerie, Rouen* (49). — Mr. R. Allan's *On the Loing* (64) is excellent in colour and grading. His *Fresh from the Sea* (68), a picture of fisher-folk landing their catch, is rich in colour and tone, and, in its way, effective. But the shadows of the foreground are too dark and hot, and therefore out of keeping with the rest of the picture. — In its treatment, subject, and colour comparable with the last-named example, Mr. A. Hopkins's *The Entrance to our Cove* (77) possesses spirit, abundance of movement, colour, and a well-arranged chiaroscuro. It is, however, decidedly conventional, and not a little mannered. — *The West Wind* (81) and *The Dawn* (185), by Mr. Walter Crane, we are bound to say, are neither of them worthy of him. — Mr. H. S. Marks, in *Golden-headed Couvres* (90) and other drawings of birds now here, is exactly where he was last year and the year before. — *In Touraine* (104), by Mr. C. Gregory, is tender, careful, and sincere, but rather weak in tone, and not so powerful in colour as it might have been. — Hard, and somewhat too positive in its colour, Mr. W. E. Walker's *The Gladness of a Summer Day* (132) is bright and its sentiment is pretty.

— Mr. G. Clausen's ideas of clouds, to say nothing of his notions of the earth's surface, as they are manifest in *Earth and Sky* (135), are somewhat indefinite and as ugly as they are original. It is well for him that Mr. Ruskin is not likely to see what Mr. Clausen is hardly enough to call clouds in this picture. We never saw anything so bad before and intended for clouds. — Technically speaking, the sea in Mr. Napier Hemy's *Misty Weather* (147) possesses every merit and proves the artist's knowledge. The fishing-boat is excellently painted, and the sea is first rate. The visitor should look at Mr. Hemy's *Long Liners* (65), the vigorous and thoroughly studied *A Gale* (87), and two other drawings of his.

Mr. E. R. Hughes's *Jacques* (200) is not particularly interesting; nevertheless it is a good piece of character, and admirably painted and modelled. — Mr. Bulleid's *At the Well, Callirhoe* (177), is purely classic in its draughtsmanship, finish, grace, inspiration, and treatment, a sort of modern revival of the phase of art which prevailed in what antiquaries call the "perfect style" in speaking of Greek vases. Two somewhat statue-like damsels are gossiping within an enclosure lined with the warmest of white marbles. The one kneels at the fountain, dipping her vase of red and black into its waters, and, while it fills, turns to her companion, who is quitting the place with a full vase in each hand. One of these very Greek girls is dressed in saffron brown, the other is in rose colour, and these colours harmonize admirably with the whiteness of the marble. As this work lacks animation and a purpose, we must be content to enjoy its refined drawing, the beauty and character of the faces of the damsels, their choice proportions, and the unaffected elegance of their attitudes.

EXCAVATIONS AT EL KAB.

Sharonah, April 19, 1897.

My copy of the *Athenæum* of April 10th has just reached me on my way down the Nile. I see in it the notice of 'Wall Drawings and Monuments of El Kab.' It may interest your readers to know in the merest outline what has been the result of this season's work at El Kab.

In addition to the rock tombs, the temples, and the great wall, there are numbers of tombs, some enclosed by the walls, others lying on the side towards the desert, and others to the north. It is, of course, a very easy matter to empty tomb-pits, but it is quite another thing to have an adequate knowledge of the contents when found, of the methods of burial, &c. Ignorant rummaging is more harmful than letting things rest. Knowing that I had not the experience to carry on this department of the work, it was agreed between Mr. Tylor and myself that I should consult Prof. Petrie; and, joining forces with the Egypt Research Account, the examination of the cemeteries has been made by Mr. J. E. Quibell, who has been my companion for the last four months.

It is no doubt true that, so far as we can tell by inscriptions, the tomb of Sebekneht is the oldest of the rock tombs at El Kab, but it is hardly probable there have not been others much earlier than it; more especially may we hold this opinion in the light of Mr. Quibell's recent discoveries. Buried beneath the slope of sand which lies against the north side of the great wall were found several mastabas of brick with panelled sides; bowls of diorite—two bearing the name of Seneferu—were, with other things, in the wells. Staircase tombs were also found similar to those at Naqada, a number of Libyan burials, also a cemetery of the twelfth dynasty, part of it outside the great wall and part within. The remains of mastabas similar to those found outside and of the same period were found inside the enclosure. The wall was evidently built regardless of the ancient cemeteries. No evidence was found that any town had ever existed within the enclosed space except

that comparatively small area of house ruins which lies west and north-west of the temple. Diligent investigation has not enabled us to establish the date of the great wall, three of the gates of which have been opened out and drawn. I think the date to be decidedly later than that usually assigned, possibly even Ptolemaic. The inscriptions in the immediate neighbourhood had already assured us of the importance of El Kab in the sixth dynasty; our researches have now carried it back to the fourth, and judging by the importance of the tombs, it must at that time have been a place of no little consequence.

SOMERS CLARKE.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 1st inst. the following pictures, from the collection of the late Mr. G. Richmond: T. Gainsborough, Portrait of Gainsborough Dupont, 630*l.*; Second Sitting of Himself, aged twenty-eight, 609*l.*; T. Kearsley, Portrait of Charles Heathcote Tatham, Esq., 136*l.*; Johan Bettes, Portrait of Edmund Butts, 462*l.*; Mireveldt, Portrait of a Lady, 168*l.*; Raphael, A Landscape, 210*l.*; Filippino Lippi, Madonna and Child, with St. John and an Angel, 210*l.*; Niccolò di Ancona, The Virgin adoring the Child, lying on her lap, 257*l.*; G. Richmond, In the First (?) Garden, 210*l.*; Napoleon I. holding his Letter of Abdication, 1814, 246*l.*; Haymakers, 262*l.*; The Eve of Separation, 199*l.*; The Burial of the Virgin, 162*l.*; The Agony in the Garden, 105*l.*; after Gainsborough, Mary, Duchess of Montagu, 157*l.*; after Antique Roman Fresco, The Aldobrandini Marriage, 120*l.*; The Filippino Lippi, it is understood, was originally purchased by Mr. Richmond for a few shillings.

The following were from the collection of the late Sir J. E. Millais. Pictures: J. C. Hook, A View on the Coast, with gulls, 336*l.*; Tito Conti, The Introduction, 168*l.*; C. de Heem, Still Life on a Table, 126*l.*; M. Sweerts, Dutch Noblemen playing at Chess, 157*l.*; Van Dyck, Time clipping the Wings of Love, 1,102*l.*; Holbein, Portrait of a Man, 3,150*l.*; Sir J. E. Millais, The Empty Cage, 735*l.*; The Naturalist, 1,785*l.*; The Girlhood of St. Theresa, 682*l.*; The Forerunner, 504*l.*; Time, 441*l.*; Sweet Emma Morland, a girl carrying a basket of roses, 409*l.*; "The moon is up, and yet it is not night," 1,102*l.*; Statuary: Cordier, Bust of a Negro, and Bust of a Negress, on marble pedestals, 37*l.*; Lord Leighton, Needless Alarms, a statuette in bronze on a marble pillar, 46*l.*

The following pictures were from various collections: J. C. Hook, A Devonshire Homestead, 152*l.*; C. Stanfield, Melrose, 120*l.*; B. Riviere, Circe and the Friends of Ulysses, 892*l.*; A. Bonheur, The Challenge, driving cattle over the Highlands, 252*l.*; Sir E. Burne-Jones, Pan and Psyche, 798*l.*; Luna, 504*l.*; Sowing, 577*l.*; Lord Leighton, Helen on the Walls of Troy, 346*l.*; J. M. Swan, Maternity, 430*l.*; T. S. Cooper, A View near a Farm, with cattle and sheep, 152*l.*; G. F. Watts, Hope, 651*l.*; W. D. Sadler, "For he's a jolly good fellow," 141*l.*

Fine-Art Gossip.

THE excavations at Silchester last year, begun on May 1st and continued until October 26th, took place in Insulæ XV. and XVI. Insula XV. appears, like Insulæ IX.—XIII., to have been given up to the dyeing industry. It contained two houses, one of large size, and four other blocks of buildings, as well as the remains of several hearths and furnaces. A large area in the northern part was perhaps used as a bleaching ground. Two wells were discovered, one with a wooden framing at the bottom, the other with a large wooden tub in fairly perfect condition. Insula XVI. contained a large and important house of the courtyard type in the north-west angle, and two other houses of the corridor

type, as well as an isolated square building. Traces were also found of other structures, probably of wood. The tracing of a pipe into Insula III. led to the discovery of a hitherto unknown gate in the city wall. It had a single opening 12 ft. wide, the jambs of which were standing to a height of over 6 ft. The roadway to it had subsequently been raised, and the gate reduced to 7 ft. in width, by blocking it with masonry. The Committee propose during the current year to excavate the two Insule (XVI. and XVII.) extending from Insula III. as far as the south wall.

THE illustrated catalogue of the Montagu collection of medals, which is to be dispersed by Messrs. Sotheby, Wilkinson & Hodge in the last week in May, has reached us. The collection is rich in medals commemorating the destruction of the Armada, the Gunpowder Plot, the great Civil War, the Dutch wars of the Commonwealth and the Restoration, Marlborough's victories, the Jacobite risings, the wars with Spain and France under the second and third Georges, &c. The gold medals are numerous, comprising the coronation medals since Charles I., the Blake medal of Simon, the Culloden and Louisbourg medals, and those of Anson and Cook.

THE Council of the Royal Academy has bought with the Chantrey Fund Mr. Napier Hemy's powerful sea-piece called 'Pilchards' (204), Miss L. E. Kemp-Welch's 'Colt-Hunting in the New Forest' (346), and Mr. F. W. Pomeroy's statuette 'The Nymph of Loch Awe' (1980). There may be more purchases.

THE Amateur Art Exhibition in aid of the Parochial Mission Women Fund will be held on the 12th, 13th, 14th, and 15th inst. at 105, Piccadilly, by permission of the executors of the late Sir Julian Goldsmid. It contains, besides other works, portraits by Count d'Orsay and A. E. Chalon, drawings made in India by Lady Wenlock, and paintings by the Princess of Wales, the Princess Louise, and the Crown Princess of Roumania. In addition there will be shown embroideries, brass, gold, silver, and copper work, stamped leather, and fans.

THE Fine-Art Society, having acquired Mr. J. L. Probert's magnificent collection of miniatures, proposes to sell them in detail, and has appointed to-day (Saturday) for a private view of them.

THE Société Philanthropique de Paris has organized an extensive collection of portraits, exclusively of women and children, the works of artists from the days of Ghirlandajo to those of Meissonier, and including many admirable pictures by Reynolds, Gainsborough, Hoppner, Romney, and other Englishmen of the last century, and Landseer of the present age. The pictures are now to be seen at the École des Beaux-Arts, Paris. The *Gazette des Beaux-Arts* for June will contain an article upon these works from the pen of that excellent authority M. Maurice Tournoux, and enriched with many illustrations.

FRENCH journals announce the death on Monday of last week of M. Émile Placide Lambert, a distinguished sculptor, whose works we have often noticed in the Salons. He was born in Paris, became a pupil of Franceschi, and obtained the Legion of Honour in 1890. He was sixty-nine years old.

A CORRESPONDENT writes:—

"In the *Athenæum* of April 24th, No. 3626, p. 550, Prof. Flinders Petrie says of a scarab from Curium in the British Museum that the label assigns it to the twenty-sixth dynasty, but that on examination 'it proves to bear no dating whatever by its inscription, as it has simply a figure of the god Thoth with the common title "the great god." It is not, however, simply a figure of the god Thoth,' but a figure of Thoth with the attributes of Chonsu. The inscription reads *neter-aa-Behutet*, which is the characteristic epithet of Chonsu-Thoth. And the deity was not worshipped in this form until a comparatively late period. It may be added that the

'style, material, &c.' which the professor associates with 1200 B.C., are associated with far later dates by men of wide experience, and that many of the dogmatic statements in his letter appear to be equally disputable. He also speaks of 'a fine bronze ring of Amenhotep IV.' It is presumably on the strength of the words *nefer-kheperu-Ra* that he attributes the ring to Amenhotep IV.; but the inscription does not proceed *ua-en-Ra*, as it naturally would if this attribution were correct. The other words are *neb-Maat, meri-Ptah, Heru-khuti, and rut*. It may be noted that the ring is made of silver, not of bronze, as the professor says. Speaking of this ring and another, he says that 'the massive fabric is peculiar to that date.' Notoriously this massive fabric is not peculiar to that date, but belongs to a period extending from the twenty-sixth dynasty down to Roman times. And he does not appear to have any warrant beyond this massiveness of fabric for saying that the other ring is 'imitated from one of the same king.'"

THOSE interested in the architecture of the Norman Byzantine churches in Apulia may be glad to know that photographic studies of the monuments at Bari, Altamura, Bitonta, Barletta, Benevento, Troia, and other cities of the province have been executed by Signor Mosconi, of Rome. The series contains general views of the edifices and details of the more important examples of the ornamentation. The work was undertaken at the suggestion of the Cav. G. Boni, attached to the Ministero della Pubblica Istruzione, after inspecting the monuments with a view to their preservation. It is satisfactory to know that necessary repairs are in progress, and being under Signor Boni's inspection there is no fear of destructive restoration being perpetrated.

SOME important frescoes of the fourteenth and fifteenth centuries have been discovered beneath the plaster on the walls of the church and convent of San Domenico at Rieti. Amongst them are a coronation of St. Peter the Martyr, a really fine composition, which is attributed to Pinturicchio, and a head of the Saviour by Manetti, both in the first transept of the so-called *aula capitolare*. The frescoes found in the interior of the church belong to the school of Giotto, and represent the Last Supper, two crucifixes with the Maries, and some saints.

AT Susa, in the Regency of Tunis, an archaeological museum will shortly be opened. Amongst the first acquisitions, it will present to the visitors the fine mosaic pavements found last year in that city, which have been lately entirely repaired. They represent, as our readers know, the triumph of Bacchus and the rape of Ganymede.

AT Imola, the ancient Forum Corneli, some notable mosaics have been discovered, which formed the pavements of four rooms of a rich Roman house. The larger amongst them belongs, very probably, to the *tablinum*, and is adorned with leaves, fruits, and scenic masks.

MUSIC

THE WEEK.

QUEEN'S HALL.—Symphony Concerts.
ST. JAMES'S HALL.—Mr. F. Lamond's Pianoforte Recital.
Mr. Hyllested's Concert.

QUEEN'S HALL.—Philharmonic Concert.

THE comparatively young Russian composer Anton Stepanowitsch Arensky, whose Symphony in B minor, No. 1, was performed for the first time in England at the Queen's Hall Symphony Concert on Saturday afternoon last week, is not much known as yet in this country. He was born at Novgorod in 1862, and at the age of twenty was appointed a professor of harmony and composition at the Moscow Conservatorium. The B minor Symphony was produced a year later, and since that time Arensky has written much, chiefly instrumental. As in Slavonic music generally, we find here more thematic beauty and vigour than elaboration and consistency in development. The

scherzo, in five-four measure, is the least effective section, and cannot compare with that in the same peculiar time in Tschai-kowsky's 'Symphonie Pathétique.' Arensky's work comes to a brilliant conclusion, and, taken as a whole, it may be regarded as certainly worth a hearing. The rest of the programme was devoted to Grieg, and very fine performances were secured of the picturesque overture 'Im Herbst,' first performed in England under the Norwegian composer's direction at the Birmingham Festival in 1888; the set of four Scandinavian Dances, Op. 35, both compositions being originally penned as pianoforte duets; the Pianoforte Concerto in A minor, the solo part in which was finely, but perhaps too strenuously played by Miss Adela Verne; the 'Peer Gynt' Suite, No. 2, which is rarely heard; and the three movements from the incidental music to Björnson's tragedy 'Sigurd Jorsalfar,' first rendered in London under Grieg's own direction at a Philharmonic Concert on May 24th, 1894 (*Athen.* No. 3475). Mr. Henry Wood's orchestra last Saturday was at its best from first to last.

Mr. Frederic Lamond, who has been winning laurels as a pianist in Germany and Russia of late, gave his first London recital this season on Tuesday afternoon, and showed that he has made further progress since he was last with us. There are intellectual and also sentimental pianists, and of few can it be said that they combine the two qualifications. In other words, the executant who can render justice to Beethoven and Brahms may not unreasonably fail in Chopin, or *vice versa*. Mr. Lamond belongs mainly to the first-named school, and he gave a really great performance of Brahms's Sonata in F minor, Op. 5, on this occasion, conquering the most difficult passages with apparent ease. The work has now become a favourite, and so it is likely to remain. The same energy that characterized its interpretation was noticeable in Schumann's 'Carnaval'; but in some of the sections of this work there was an excess of vigour and a want of expression. Mr. Lamond's fingers went with lightning rapidity over the keys, and few wrong notes could be detected. Various smaller pieces by other composers were included in the programme, the whole tending to show that the Scottish artist is one of the most powerful pianists of the day.

Herr Augustus Hyllested, a Danish pianist and composer, who, we understand, has resided for some years in America, was responsible for a concert with orchestra and chorus at St. James's Hall on Tuesday evening. There were only three items in the programme, but one of these, a symphonic poem by the concert-giver, Op. 25, proved to be of prodigious length. Whether the writer had the intention of illustrating any given theme cannot be said, for no information as to this was vouchsafed, and in default it was impossible to follow the complications of the music. As the first three movements occupied nearly an hour, and there was a *finale* with double chorus to follow, it was not surprising that the audience began to melt away before the end. Herr Hyllested's knowledge of the resources of the modern orchestra was apparent, and also his intimate acquaintance with the most advanced works of Wagner. He

has ability, and something far better than this symphonic poem may be expected in due course. There was nothing in Herr Hylstedt's pianoforte playing in concertos by Beethoven and Liszt to call for remark. His first recital will take place on Monday afternoon, the 17th inst.

The Philharmonic Society's concert on Wednesday evening was chiefly noteworthy for the brevity of the programme. The nearest approach to a novelty was Prof. Villiers Stanford's Pianoforte Concerto in G, Op. 59, first performed at a Richter Concert on May 27th, 1895. It is dedicated to Mr. Leonard Borwick, by whom it was interpreted, as to the solo part, on that occasion, and also at the Philharmonic Concert this week. The work improves much on acquaintance, and the admirable performance, conducted by the composer, resulted in enthusiastic expressions of approval. Brahms's Symphony in C minor, No. 1, a truly magnificent work, first heard in England twenty years ago at Cambridge, made its usual effect, and the verdict pronounced in 1877 as to the merits of a great though rather sombre symphony has not yet been reversed. The instrumental items in the scheme were completed by Beethoven's 'Leonora' Overture, No. 3, and Sir Arthur Sullivan's to Shakspeare's 'Tempest.' Madame Sigrid Arnoldson sang florid operatic airs by Meyerbeer and Gounod with much charm.

Musical Gossip.

SEÑOR MICHAELA ESPOSITO, who gave a pianoforte recital at St. James's Hall on Thursday afternoon this week, is not an entire stranger to London, as he appeared at the Princes' Hall in the summer of 1891. His touch is delicate, and if some lack of strength may be noted in his general execution, there was little to give offence in Señor Esposito's rendering of Beethoven's Variations in C minor, Schumann's Sonata in F sharp minor, and several graceful pieces from his own pen. It was pleasant to hear refinement in pianoforte playing at a time when storm and stress are so much in vogue.

THERE will probably be a "gala" performance during the Royal Opera season at Covent Garden Theatre, which commences next Monday night. The date will be fixed shortly, and will be about June 24th.

Mlle. ELSA RUEGGER will make her London debut by giving an invitation recital at the Salle Erard, under the management of Mr. W. Adlington, on the afternoon of May 24th, when she will play a concerto of Lindner, a sonata of Boccherini, and smaller pieces by Max Bruch, Schumann, and Popper.

MR. HAYDEN COFFIN will give a concert at St. James's Hall on the afternoon of May 25th, assisted by a large number of well-known artists.

It is now certain that MM. Jean and Édouard de Reszke will not take part in the Bayreuth concerts this year, and, so far as can be gathered, the casts will not differ greatly from those of recent years.

A MASS composed by Donizetti for the funeral of Bellini in 1839 has been discovered by Signor Pizzi. It is to be performed at the cathedral in Bergamo in August. Many orchestral works by Donizetti are also said to have been unearthed, but of their merits it is, of course, impossible at present to offer an opinion.

A BRAHMS memorial festival of chamber music will be held at the Beethoven Hall, Bonn, on five successive days, commencing on Sunday, the 23rd inst. Besides the recently

deceased master, who will, of course, be strongly represented, Beethoven will largely figure in the performances, in which a number of eminent artists, with Herr Joachim at their head, will take part.

PERFORMANCES NEXT WEEK.

SCV.	Orchestral Concert, 3.30, Queen's Hall.
Mon.	National Sunday League Concert, 7, Queen's Hall.
	Mr. David Bigham's Recital of Brahms's 'Magelone,' Lieder, &c., 8, St. James's Hall.
	Miss Emma Barnett's Concert, 8, Queen's Hall.
	Mr. Carl Armbruster's 'Parsifal' Lecture, 8, King's College.
	Mr. Livesey Carrott's Concert, 8, Queen's Small Hall.
	Royal Opera, Covent Garden, 'Faust,' 8.
	Musical Artists' Society, 8, St. Martin's Hall.
Tues.	Mr. F. Lamond's Pianoforte Recital, 8, St. James's Hall.
	Patti Concert, 8, Albert Hall.
	London School Board Vocal Competition, 8, Queen's Hall.
	Trinity College Students' Concert, 7.
	Miss Olive Harcourt's Concert, 8, Queen's Small Hall.
	Misses Mackenzie and Jeans's Recital, 8, Steinway Hall.
	Royal Opera, Covent Garden, 'Roméo et Juliette,' 8.
	Herr Felix Mottl's Wagner Concert, 8.15, Queen's Hall.
Wed.	London County Council Band Concert, 2.30, Queen's Hall.
	Mr. H. Such's Violin Recital, 8, St. James's Hall.
	Miss Valleria and Miss Honor Brooke's Concert, 8, Steinway Hall.
	Miss K. Ellenberger's Concert, 8, Queen's Small Hall.
	Miss Bondy's Pianoforte Recital, 3.30, No. 8, Whitehall Gardens.
	Miss Munro's Concert, 8, Queen's Hall.
	Mr. Ernesto Palmieri's Concert, 8, St. Martin's Hall.
	Mlle. Alice Roselli's Concert, 8, Chelsea Town Hall.
	Royal Opera, Covent Garden, 'Tannhäuser,' 8.
Thurs.	Hans Broun's Chamber Concert, 8, Queen's Small Hall.
	Mr. Eugen d'Albert's Pianoforte Recital, 8, St. James's Hall.
	Queen's Hall Choral Society, 'St. Paul,' 8.
	Mr. Charles Lunn's Concert, 8, Queen's Small Hall.
	Bohemian String Quartet Concert, 8, St. James's Hall.
	Royal Opera, Covent Garden, 'Aida,' 8.
Fri.	Mlle. Heymann's Pianoforte Recital, 8, St. James's Hall.
	Madame Blanche Marchesi's Vocal Recital, 8, St. James's Hall.
	Miss Louisa Macpherson's Concert, 8, Queen's Small Hall.
	Miss Annie Cusack's Costume Concert, 8, St. George's Hall.
	Mr. Robert Hensler's Vocal Recital, 8, Queen's Small Hall.
	Royal Opera, Covent Garden, 'Les Huguenots,' 8.
	M. E. Jacqz Desnoes's Chamber Concert, 8.30, Steinway Hall.
Sat.	Queen's Hall Symphony Concert, 3.
	Mr. George Grossmith's Recital, 8, St. James's Hall.
	Miss M. L. Hemming's Concert, 8, Queen's Small Hall.
	Royal Opera, Covent Garden, 'Manon,' 8.

DRAMA

THE WEEK.

HER MAJESTY'S.—'The Seats of the Mighty,' in a Prologue and Three Acts. By Gilbert Parker.
STRAND.—Afternoon Representation: 'John Gabriel Borkman,' a Play in Four Acts. By Henrik Ibsen.

EVERYTHING at Her Majesty's Theatre promises well except the piece. The house is bright, comfortable, and artistic, an excellent *mise-en-scène* is provided, a good company has been engaged, and the opening performance has every charm except the dramatic. Not wholly the fault of Mr. Parker is it that his adaptation of his own work is inadequate. What is most dramatic in his novel, the long series of indignities to which his hero is subjected in prison, is no more capable of effective presentation on the stage than is the combat which cost France Montcalm and England Wolfe. More serious still is it for him that by superior authority the one character on which he might pride himself has been sentimentalized into insignificance. Doltaire in the book may be regarded as an incarnation of all that was worst in that aristocratic society of the last century which in its licence, its extravagance, its irresponsibility, and its irreligion prepared the way for its own effacement. This man, relentless as death itself, gallant, polished, and heartless, is now endowed with vaticinatory gifts which serve no purpose, except to render him unpopular in his own circle—is presented as capable of earnest and heroic passion, and as animated by a God-like pity for the overladen and the oppressed. With the aspirations of the class from which on one side he springs he has no sympathy. He admires only the *râble* of the peasant, such as was his mother. Doltaire is, indeed, deprived of all that gave his character a certain lurid splendour, and is made a mere theatrical *poseur*. A change analogous to that of Fechter, who converted Hamlet into a *jeune premier*, is made in Doltaire,

who is, of course, a far less important character. The result of these processes is that there is not a personage with whom it is possible to sympathize, or for whom we can feel a spark of admiration. The actor does not profit since, though Doltaire in the hands of Mr. Tree is superbly picturesque, he does and exhibits nothing more than Mr. Tree has shown us a score of times. Our pulses are unstirred by the loves of Alixe Duvarney and Robert Moray, though the former is played by Miss Kate Rorke and the latter by Mr. Lewis Waller. For some reason difficult to conjecture, the love-making, even to the very caresses, is on the part of the lady, and the gentleman does no more than yield a rather morose and half-hearted consent. The episode (for to such it is converted) of Voban and Mathilde is without significance to those unacquainted with the novel, and Mathilde herself is a mere encumbrance. Madame Courral remains nondescript. Her relations with Bigot are indistinct, and the part she plays in the later action seems inconsistent with that assigned her in the earlier. Mrs. Tree furnished in the character a remarkable display of power, but her sudden changes of bearing in regard to Doltaire were as baffling as they were impressive. The best portion of the play was the introduction, which has no place in the novel. We were sorry when, after the first act, we had to change the pictures of Court life for those of rough soldiering, and could have been content to contemplate a comedy of sword and powder. Mr. Charles Brookfield gave a clever sketch of Louis XV., and Miss Janette Steer presented the Marchioness de Pompadour at the time when her political influence was waning, and she was trusting for her power to the Paphian attractions of the Parc aux Cerfs. The general performance was adequate, but the whole was accepted rather than approved.

So brief a time has elapsed since we dealt with the aspects, literary and dramatic, of Ibsen's latest play that a short notice of its production at the Strand by the body styling itself the New Century Theatre must suffice. Unlike most plays, this work gains little, perhaps loses, by stage interpretation. The sombre-clad characters in Ibsen do little to light up the stage, and the depressing influences that are felt in perusal become even more funereal when we contemplate these gloomy personages in the flesh. More clearly than before we recognize the directness of purpose, the strength of the action, and the sternness of the teaching. We are but slightly stirred, however, and the reconciliation of the twin sisters over the body of the man both in their ways have loved loses a portion of its pathos. The one thing that stands out more clearly is the contrast between the two sisters, one the personification of relentless, obdurate hate, the other of undying and hopeless love. The duel between these two is stirring, though the mood it awakes is anger. Resentment is, indeed, the feeling that this tragedy of gloom is calculated to beget. Bold enough are the types of character, and some of them are doubtless lifelike products of a provincial monotonous and joyless existence. They interest us but little, however, and we would rather they had been left in their obscurity. They are all more or less

of mad people, dreamers, fantasists, bigots. Not more mad is the reckless dreamer who peoples empty fiords with bustling life, hears the engine throb and pant in the heart of the black rock, and goes out to wrestle physically for gold and fame with the bleak, empty night, than the woman who sits at home and broods over the never to be accomplished regeneration of her name. Of this stern, implacable Gunhild, who has dwelt eight years in the same house with her husband, and has not once looked on his face or heard the sound of his voice, Miss Genevieve Ward gives a superb interpretation. The acting in this character is tragic in its intensity. Miss Elizabeth Robins shows the pained pensiveness of Ella, a frail, dying creature, resolute in her way, and, like the rest, a dreamer of dreams. It is hard to see what more than was made by Mr. Vernon could be got out of the criminal who, while not daring to go out and meet his fellow men, acquits himself of crime in the mental autopsy he conducts, and stands colossal in his selfishness and his indifference to others. Mrs. Beerbohm Tree brings in the one element of lightness the piece possesses, though her dress is scarcely calculated for a midnight journey through the snow, even in a covered sledge. The allurements of the character was finely shown, and the contentedly cynical acceptance of her juvenile lover rendered almost conceivable the frightfully profligate abduction of the little Frida, to whom she will bequeath her lover when her own fancy for him has passed. Nothing can be reasonably urged against any individual in the cast. It is not the fault of Mr. Martin Harvey that his declaration concerning his love for "Fanny" moved risibility. Much in Ibsen is so compounded of *naïveté* and perversity as to have a ludicrous side. Not without interest has been the experiment, but it is inconclusive in the main and disappointing.

The Pierrot of the Minute: a Dramatic Fantasy in One Act. By Ernest Dowson. (Smithers.)—With the conception of this *fantasme*—this is the best description of it which we can hit upon—we have no quarrel, with its execution but little. The latter is quaint rather than poetical, and the whole is pretty rather than imaginative. In a glade in the Parc du Petit Trianon, Pierrot, who has lost of late his more marked and mischievous features, and been sentimentalized until he can almost claim kinship with Chérubin, comes at some mysterious bidding in search of love. The Moon-maiden arrives, and, after counselling him to shun her, gives him the kiss for which he asks. She then, with softening thoughts in her mind, leaves him to sleep and believe it all a dream, and to pay the penalty of his boldness:

Whom once the moon has kissed loves long and late,
Yet never finds the maid to be his mate.

The motive of this seems to be in 'La Belle Dame sans Merci,' of which it is a pale reflection. It is not, however, without beauty. Mr. Dowson, in the earlier parts at least, seems to pronounce Pierrot as though it were a dissyllable:—

Why came I here, and why am I Pierrot?
That music and this silence both affright;
Pierrot can never be a friend of night.

In graceful pairs the very lilies grow:
None is companionless except Pierrot.
What Pierrot ever has escaped his fate?

Surely "None is companionless save Pierrot" would be better than "except Pierrot," which suggests an incorrect pronunciation, if it does

not render it obligatory. The volume, which is prettily printed, is illustrated by Mr. Aubrey Beardsley in his characteristic fashion. In the first plate Pierrot, very soft, young, and *dodu*, with a moon face and without his hat, is standing among the lilies in the glade at the foot of the very plumpest cupid ever designed. At the end he takes his departure, looking very worn and haggard, and having aged apparently a score years. The illustrations, like the story, may, however, be taken as purely fantastical, and as such have a certain amount of suggestion.

Dramatic Gossip.

'MR. SYMPKYN' is the title of a three-act adaptation from the French by Mr. A. J. Flaxman and the late Wm. Younge, produced last Saturday at the Globe. It is a thoroughly extravagant and preposterous farce, the humour of which springs from equivocations of the most conventional and arbitrary kind. Mr. Sydney Paxton gave a capital picture of respectable smug *bourgeoisie*, but as a whole the performance was no more noteworthy than the piece.

On the same occasion was played 'Confederates,' a one-act drama founded by Mr. Henry Woodville on a supposed episode of the American Civil War. The notion on which this is based is a species of vicarious sacrifice such as is celebrated in 'A Tale of Two Cities.'

The first representation of 'Chand d'Habits,' announced for Monday last at Her Majesty's, has been postponed until this evening, when M. Séverin reappears in his original part of Pierrot. Mlle. Zanfretta is the dancing girl, and Mr. Charles Lauri the old-clothes man.

'ON LEAVE' was finally withdrawn from the Avenue last Saturday. The house will next be occupied by Mr. Chudleigh, who will produce a comedy by Mr. Lumley, in which Mrs. John Wood is to reappear.

YET one more enterprise is to be made at the Olympic Theatre, which will reopen on Monday with Shakespeare at popular prices under the management of Mr. Ben Greet.

'A DOLL'S HOUSE' is to be revived at the Globe on Monday afternoon by Miss Janet Achurch, who contemplates a subsequent production of 'The Wild Duck.'

For the forthcoming production at the Haymarket of Mr. G. Bernard Shaw's four-act comedy 'You Never Can Tell,' Mr. Brandon Thomas and Mr. Allan Aynesworth have been engaged. Mr. Cyril Maude, Mr. Barnes, Mr. Kemble, Miss Fanny Coleman, Miss Winifred Emery, and Miss Eva Moore will also take part in the representation.

'THE DEVIL'S DISCIPLE,' a drama by Mr. Bernard Shaw, has been performed for copyright purposes at the Bijou Theatre, Hammersmith.

Mlle. JANE MAY will appear at the Royalty on the 17th inst. Her rather extensive repertory will include 'La Petite Fadette,' 'Le Monde où l'on s'ennuie,' 'Si jamais je te pince,' 'Un Mari dans du Coton,' and several pantomimes.

A new theatre is, it seems, to be erected for Mr. Charles Wyndham on a site in St. Martin's Court, with a frontage in Charing Cross Road.

On June 28th, as we learn, the Deutsches Volkstheater company will appear at Daly's Theatre in a series of afternoon representations. It will be succeeded by an Italian company.

TO CORRESPONDENTS.—W. A. C.—A. C. G.—M. L.—H. A. K.—received.

No notice can be taken of anonymous communications.

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